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*Illustration by Elsie Dinsmore Popkin*





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### **Gregory Smith, *Clarinet***

A member of the Chicago Symphony Orchestra since 1983, Gregory Smith was born and raised in northern California, started studying clarinet at age 11, and played as principal of his hometown (Chico) symphony orchestra at the age of 15. His father is a retired teacher of drama and literature; his mother, a music teacher specializing in voice, studied with a protégé of the great Lotte Lehmann. Greg came to Chicago to study with Robert Marcellus at Northwestern University and also studied clarinet with two former principals of the Chicago Symphony, Clark Brody and Mitchell Lurie. Mr. Smith met his wife, Carolee, while both were studying clarinet at Northwestern University—and the two of them have become quite a musical team! Both were in the clarinet section of the Sacramento Symphony (where Greg was principal) during the first year of their marriage, and they have performed together in the San Francisco Symphony (where he was associate principal and E-flat clarinet) and the Chicago Symphony on occasion. In addition, the two have been featured together as soloists with local orchestras and on live radio broadcasts. They recount performances of Mahler's Symphony No. 9 on the Orches-

tra's recent tours of Australia and the East Coast as a highlight of their careers. While in Australia they visited cousins of the Smith side of the family, descendants of Greg's great grandfather. The latter set sail from Adelaide in the late 1880s on a five-masted schooner for San Francisco Bay and settled in northern California. On a recent trip to San Francisco's National Maritime Museum, Greg and his father found a piece of the mast from that schooner on display. At present Greg is an instructor (with wife Carolee) at Roosevelt University's Chicago Musical College. A guest performing artist at the Scotia Festival of Music in Halifax, he has given master classes there and at San Francisco State University. He has served as visiting professor of clarinet at the University of Michigan, Ann Arbor, and at Northwestern University, at the request of his teacher, Robert Marcellus. A founding member of the Chamber Soloists of Chicago in 1984, Mr. Smith has performed on many local chamber music series and is featured on the Grammy-nominated CBS recording of the Chicago Symphony Winds. His hobbies include travel, photography, antiques, reading, fishing, wine collecting—and as an "audiophile" he collects old recordings. The Smiths reside in Evanston.



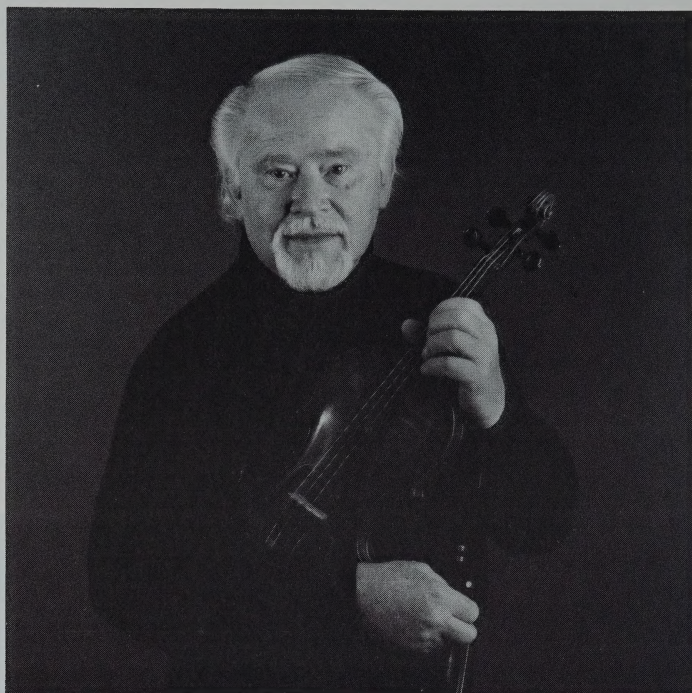
There are people who always look great  
but never think twice about it.  
For these people, there is Mark Shale.

## Mark Shale

919 N. MICHIGAN AVENUE, NORTHBROOK, OAKBROOK, WOODFIELD, FOX VALLEY







### **Fred Spector, *Violin***

Among numerous collectibles in areas reflecting his varied interests, high-flying Fred Spector has an extensive private library of books on violin and bow history, collected over a period of nearly fifty years. So impressive is the collection that he frequently receives requests from students and other scholars to use volumes from the library. But Fred's pride and joy is his collection of mutes for string instruments—one of the world's largest—some of which he has found during the Orchestra's national and international tours (the gathering of which has led to many fascinating experiences and friendships). Born on Chicago's west side, Mr. Spector began violin lessons at age 5, later attending Hyde Park High School and the Chicago Musical College. His teachers included Leon Sametini, John Weicher, and Paul Stassevitch. While serving in the army of occupation in Japan, Fred became the first American violinist to concertize there after World War II. He returned to Chicago to become concertmaster of the Civic Orchestra and to study conducting with Rudolph Ganz (he had studied conducting with Henry Sopkin before his army

service). Prior to his appointment to the Chicago Symphony Orchestra in 1956, Mr. Spector was a member of the Chicago Lyric Opera Orchestra. With Ganz as his mentor, he also has enjoyed success as a maestro including tenure as assistant conductor of the Highland Park Music Theatre and music director of the Broadway musical *Top Banana*. A chamber music enthusiast—"a creative outlet, a way to express myself as an individual"—Fred has performed with numerous groups in the Chicago area and is currently a member of the Chicago Arts Quartet. Another source of pride is his Carlo Bergonzi violin, dated 1733. Mr. Spector, who flew as a navigator during the second world war, has nurtured a lively interest in flying and frequently flies his own plane to meet the Orchestra on domestic tour dates. He has a private pilot license and is instrument rated, qualified in high-performance single-engine planes. Fred and his wife of more than 35 years, Estelle, have five children and two grandchildren. Nature lovers, they are really in their element living across the road from the Chicago Botanical Gardens in Glencoe.





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### **Otakar Sroubek, *Violin***

When he started violin lessons at the age of 5 with his father in his native Prague, Czechoslovakia, Otakar Sroubek says he "had to practice all the time and I still do." This keeps him in top playing form for his position in the violin section of the Chicago Symphony Orchestra, which he joined in 1957, as well as for his role in the busy Chicago Arts Quartet, a chamber music group he founded more than twenty years ago. Mention the latter and he swells with pride; the highly respected quartet has performed in this country and abroad, on television and radio (including the WFMT live broadcasts), and on the Chicago Symphony's chamber series. Following his early studies in the family circle, Mr. Sroubek joined the Prague Broadcast Orchestra, appearing as soloist on many occasions. In 1945, he became concertmaster of the Czech Philharmonic, a position he held for five years, under the baton of Rafael Kubelik. A

high point of that period was winning Hungary's special diploma award for the Bartók competition in 1948. Another significant step in his career took place in 1950 when he was appointed concertmaster of Orquesta Sinfónica de Antioquia of Colombia, South America. Membership in the New Orleans Philharmonic and the Cleveland Orchestra followed, after which he was named assistant concertmaster of the Grant Park Symphony. An avid photographer, Mr. Sroubek never gets much rest when he's touring with the Orchestra or traveling on his own because he has to get out "and shoot as many pictures and movies as possible." He has extended that interest one step farther into making video movies. He is keen on all active sports: swimming, cycling, tennis, fishing, and skeet shooting. Mr. Sroubek, who makes his own lures, goes fishing in his boat, *Moldau*, named after the famous river in Czechoslovakia where he fished for many years.





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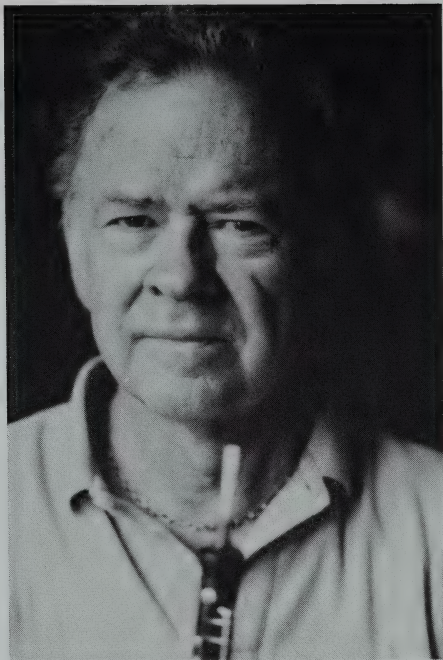
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### **Ray Still, *Principal Oboe***

Adding new meaning to the word diversified, Ray Still's career encompasses solo playing, chamber music, teaching, recording, and coaching of both student and professional orchestra wind and brass sections. He is in high demand for master classes and seminars in the United States, Europe, Canada, Mexico, Japan, and China. All this—and he still finds time to follow baseball, add to his library of vintage comedy films (especially Laurel and Hardy), and collect jazz recordings (from the thirties to the fifties). Persistence is the key and can be traced to his younger days when he took a course in electronic engineering by day, practiced the oboe during lunch hour, and then worked eight hours in an aircraft plant. Mr. Still joined the Chicago Symphony Orchestra in 1953 and was appointed principal oboe in 1954. He studied in New York and previously was principal oboe with the Buffalo Philharmonic under William Steinberg for two years, principal with the Baltimore Symphony, and a professor at the Peabody Institute for four years. World War II found him in the army serving as a radar technician; but before that, at the tender age of 19, he

played oboe with the Kansas City Philharmonic, where he met his wife, Mary Powell Brock. They were married in 1940 and have four children, Mimi, Tom, Susan, and James. An active chamber music performer, Mr. Still has played with such groups as the Juilliard, Vermeer, and Fine Arts Quartets. His Angel recording with Itzhak Perlman, Pinchas Zukerman, and Lynn Harrell of four oboe quartets was nominated for a Grammy, and he traveled to Israel to record the Bach Double Concerto with Perlman. Ray is featured on the Deutsche Grammophon disc of the Mozart Oboe Concerto, K. 314, with Claudio Abbado and the Chicago Symphony (for which son Tom wrote the cadenzas). He has appeared at the Marlboro, Aspen, and Salzburg festivals, as well as others in Europe, and has been a judge in many oboe and chamber music competitions. Mr. Still spent two summers as a visiting member of the Japan Philharmonic, where he held coaching sessions, conducted chamber music classes, and lectured at Toho University. When the Yamaha Company celebrated its 100th anniversary, he was selected to be part of an "all-star" quintet that toured and recorded in Japan in 1987. Since 1977 he has appeared each year in Scandinavian countries coaching professional orchestras and performing as soloist. Founder of the Chicago Symphony Winds, he teaches at Northwestern University.



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# stagebill

FALL 1988  
Book VIII

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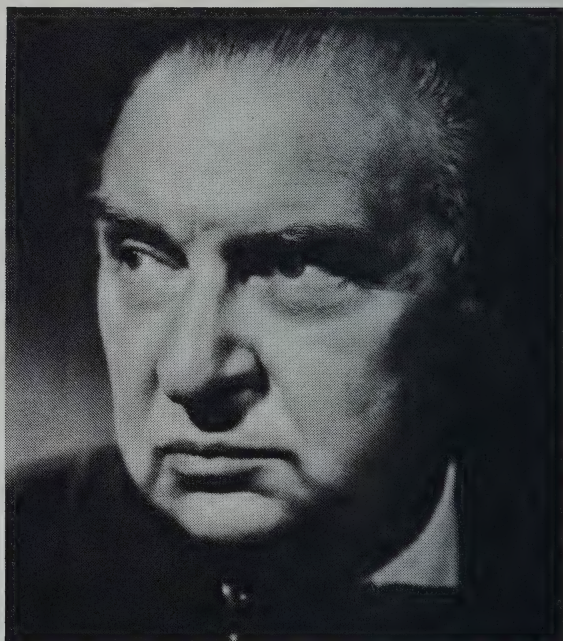
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# The Reiner Legend

*Reiner performances  
were effortless  
teachers, and the more  
you knew ahead of  
time, the more he  
taught.*




**T**he mind's eye sees clearly. Although Fritz Reiner died a quarter of a century ago he remains a living presence. Sitting in Orchestra Hall as his 100th birthday approaches, it is easy for me to see him on the podium, indicating tempo with that insistent, economical, and superbly controlled "vest pocket" beat, cueing dynamics with no more movement than an engineer takes at his sliding volume control, and communicating a host of other essential information with those darting, heavily lidded eyes. Philip Hart, the former Chicago Symphony Orchestra associate manager who is now at work on a full-length Reiner biography, once said that this lack of podium activity was part of the conductor's

acute sense of showmanship: "He enjoyed the contrast between his own restraint and the glorious sound he could evoke." Paul Henry Lang, the musicologist and critic, took the characterization a step further: "Never in his long career did Mr. Reiner succumb to histrionic temptations. The tip of his baton seldom moved more than a few inches, and whenever it did move, the message to the players was unequivocal. What made his conducting so exciting to the musically knowledgeable was the bravado of his extraordinary if almost invisible virtuosity with the baton. Like a bullfighter, he was pirouetting within an inch of dangerous horns, but it was this inch that made for the unexampled precision

## Thomas Willis





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and thrust of the orchestra under his direction."

The music which resulted was all that and more. Reiner performances were effortless teachers, and the more you knew ahead of time, the more he taught. Heard in living, Orchestra Hall presence, the strands of synchronized timbres emerged in a supercharged, multi-channeled stereo which no electronic technology can imitate. Whatever musical consciousness inhabited the score, however complex the design of the musical soundscape, and whichever protagonists and antagonists took part in the tonal drama, it made little difference. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Berlioz, Wagner, Verdi, Strauss—naming each composer calls forth not one, but several performances whose individualism is etched indelibly in the memory.

In the glory Chicago years from 1953 until 1960, when illness forced curtailment of his schedule, he gave us a heady ride. Programs were exceptional, crossing historical periods and national boundaries with an *élan* and ebullience all their own. Favorite case in point, a Tuesday matinee in November 1957, which held Haydn's Symphony No. 104, Webern's arrangement of a Bach Ricercar from *The Musical Offering*, Mendelssohn's First Piano Concerto, Waltzes from *Der Rosenkavalier*, and a series first performance of a suite by the contemporary Italian composer Alfredo Casella.

Budapest-born, Reiner expanded the Hungarian connection from the podium into the ranks of the players and on into the list of composers. He persuaded an understandably reluctant management to bring in Margaret Hillis to take on the Chicago Symphony Chorus. Guest conductors and soloists were almost invariably top-drawer. Showpiece after showpiece—117 works in all—was recorded. Reiner's final appearance with the Chicago Symphony was at the recording session for the finale of Beethoven's Fourth Piano Concerto, April 23, 1963.

Lang's 1964 encomium concludes that these final Chicago years were the most remarkable stage in Reiner's half century of conducting. It was then that he "reconciled the conflicts,

made peace with all the 'isms,' and emerged as one of the greatest of interpretive artists, who made music for the sheer pleasure of making music. . . . He was the true universal artist whose interests transcended national boundaries and tastes: lucid, learned, one half solid and one half bewitched."

I came across Lang's tribute in the Fritz Reiner room in the Northwestern University music library. It is more than a reading room. To be sure, there are shelves full of letter boxes, books, and scores marching along a wall. Sturdy wooden filing cabinets cluster in a corner, and long study tables give the inquiring musician or scholar room to spread out materials. But there is more. Near the files is a coffee table made from an antique bass drum. On it rests a coachman's horn—occasionally used for eighteenth-century serenades. Nearby stands a high stool with a back, the kind used at rehearsals, and, effortlessly commanding the scene, the conductor's desk. Massive, inlaid, with curving claw legs and a high-backed chair as partner, it speaks of Europe in a nearly vanished time, of pride of craft, and, most of all, of power. It is exactly the desk one would expect a Reiner to have, and the feeling persists in this centennial year of his birth that he has merely stepped away.

Inanimate though they are, the Reiner room furnishings bring his biography to life. Reiner brought the desk from Dresden, where, in 1914 and still in his twenties, he had been named director of the opera. The rehearsal chair was a favorite from the 1920s when he was principal conductor of the Cincinnati Symphony Orchestra. He purchased the coachman's horn in Vienna for Adolph Herseth to play in a Chicago Symphony Orchestra performance of Mozart's *Posthorn Serenade*, and repeatedly told interviewers that Mozart was his favorite composer.

As for the antique drum, in its pre-coffee table days it had served the New York Philharmonic when Mahler was music director. Its now-mute presence reminded me of one of those questions which nag researchers. The current Grove's Dictionary declares that Reiner came in contact with Mahler in Dresden, where he became di-



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CHICAGO

rector of the opera in 1914, but Mahler died in 1911. A search of the files turned up an answer, and an interesting example of the conductor's thought processes. "I never had any personal contact with Mahler, nor did I ever hear him conduct," he states in a 1961 booklet heralding the RCA recording of the Mahler Fourth Symphony. "In my long conducting career I have gone through various reactions to his long creative output, beginning with outright rejection (largely due to my youthful ignorance), then growing by degrees to respect and puzzled admiration, and ending with conversion to the group of 'True Believers' . . . 'My time will come,' [Mahler] said. I am convinced that his prophecy was right."

Serendipity produced another revealing fragment of the Reiner biography. As I was putting the Mahler statement away, I came across a plain brown envelope, lying in a file drawer marked "Publicity." The envelope contained a random miscellany of newspaper reviews and reports from 1929-1932, a transitional period of as fundamental importance to Reiner as it was to the country in which he had recently become a citizen. Put into chronological order, they remind us of the pain, conflict, hard work, and tenacity with which Reiner faced adversity.

First in line are the generally laudatory reviews from Cincinnati, where he had been principal conductor since 1922, and where he had every expectation of remaining as long as he wished: "Reiner excels all in Wagner and Richard Strauss." "Reiner's poetic depth and emotional nature found glowing expression [in Debussy's *Prelude to the Afternoon of a Faun*] and made the beauties of a wonderful tone poem vividly apparent." "The orchestra seems to play better at each concert." Best of all, "there is a fine audience spirit. A voice behind us yesterday said: 'Oh, I am so glad I am growing to appreciate the things Mr. Reiner is giving us. Aren't they wonderful?'"

Then, a wrenching change: A news column from the *Cincinnati Commercial Tribune* of January 21, 1930, devotes nearly a column to his divorce from his second wife, Berta. No detail of the testimony about his alleged "cruelty and neglect" is spared. An undated

item from an unidentified newspaper completes the picture of a scandal in the making. The headline reads "The Arts Unite"; the caption under the photograph tells us that "According to reports from Cincinnati, Carlotta Irving, the actress, and Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, were quietly married in Bridgeport, Connecticut, and are on a European honeymoon today." Within a short time, Reiner was out of a job.

By the fall of 1931, there is a turn for the better. Review after review notes his triumph in Philadelphia, where he was making his first American appearances in an opera house. The work is Richard Strauss' *Elektra*, and Olin Downes of the *New York Times* summed up the critical reaction: "This reviewer has never heard such a reading of the score, one distinguished by such complete mastery and dramatic fire as displayed tonight by Fritz Reiner, who is palpably an opera conductor first and a symphony conductor afterward, and whose reading is one of the memorable experiences in 21 years of reviewing musical performances." The new Mrs. Reiner, meanwhile, was helping to publicize the family name. When the *Evening Public Ledger's* society columnist asked what she would do if she were 21 again, she cannily replied: "Take a domestic science course so I would know how to manage a home—or get a job on a newspaper."

The short collection includes other guest conducting engagements and concludes in November 1932, when Reiner conducts a concert version of Strauss' *Salome* with the Musicians Symphony Orchestra at the Metropolitan Opera House. Even here there is a touch of rue: the next-to-last clipping shows the Reiners posing uncomfortably at a society tea in Rochester, New York, where, still without a permanent appointment, he is appearing as guest conductor. The Metropolitan, Pittsburgh, and Chicago were to come.

*Thomas Willis, who writes frequently on Chicago music topics, is associate professor of music history at Northwestern University. He joined the music and theater staff of the Chicago Tribune in 1957 and retired as music critic in 1977.*



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## Know The Score

### A brief glossary of tempo and expression marks

Performance marks are indications of tempo and dynamics, as well as directions concerning the character of the music. The most commonly used terms, listed below, are in Italian and German.

**accelerando**—becoming faster  
**adagio**—a slow tempo, slower than  
**andante** but not as slow as  
**largo**; literally, at ease

**affettuoso**—tender  
**allegretto**—slightly less fast than  
**allegro**

**allegro**—merry, lively  
**andante**—moderately slow; literally,  
walking

**appassionato**—impassioned  
**assai**—much, very  
**ausdruck, mit**—with expression  
**bewegt**—agitated  
**brio, con**—with spirit  
**cantabile**—singable  
**empfindung, mit**—with feeling  
**entschieden**—decided, resolute  
**feierlich**—solemn

**forte**—(abbreviated **f**) loud;  
**fortissimo (ff)** very loud;  
**mezzoforte (mf)** moderately  
loud; **fortepiano (fp)** loud  
followed immediately by soft

**fuoco, con**—with fire  
**gemessen**—measured  
**giocoso**—humorous  
**grazioso**—graceful  
**innig**—heartfelt  
**kräftig**—strong, energetic  
**langsam**—slow  
**largetto**—slightly less slow than  
**largo**  
**largo**—very slow; broad  
**lebhaft**—lively

**lento**—slow  
**lustig**—merry, joyous  
**ma non troppo**—but not too much  
**maestoso**—majestic  
**marcato**—marked, emphasized  
**mässig**—moderate  
**mehr**—more

**meno**—less; **meno mosso** slower  
**moderato**—moderate; **allegro**  
**moderato** not as fast as **allegro**

**molto**—very  
**mosso**—moved, agitated  
**moto**—movement, motion  
**ohne**—without  
**piano**—(abbreviated **p**) soft;  
**pianissimo (pp)** very soft  
**püu**—more

**poco**—little; **poco a poco** little by  
little

**presto**—very fast  
**quasi**—almost, as if  
**risoluto**—resolute, energetic  
**ritardando**—slowing down gradually  
**ruhig**—calm, peaceful  
**scherzando**—playful  
**schleppen**—to drag  
**schnell**—fast  
**sehr**—very  
**semplice**—simple  
**sostenuto**—sustained  
**troppo**—too much; **ma non troppo**  
but not too much  
**vivace**—lively, brisk  
**zeimlich**—rather





# Your Kids Have Friends In High Places.

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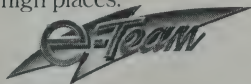
The idea was to help kids like Jason Jerde, who suffered a head injury in a bicycle accident in DeKalb. Fortunately, lineman Mark Minnihan was working in the area. He radioed for an ambulance and stayed with the boy until it arrived.

Nothing extraordinary. Just a little care and concern.

But President Reagan didn't see it quite that way.

When he was told about the program, he awarded the E-Team a citation for finding innovative private solutions to public problems.

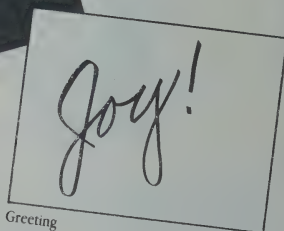
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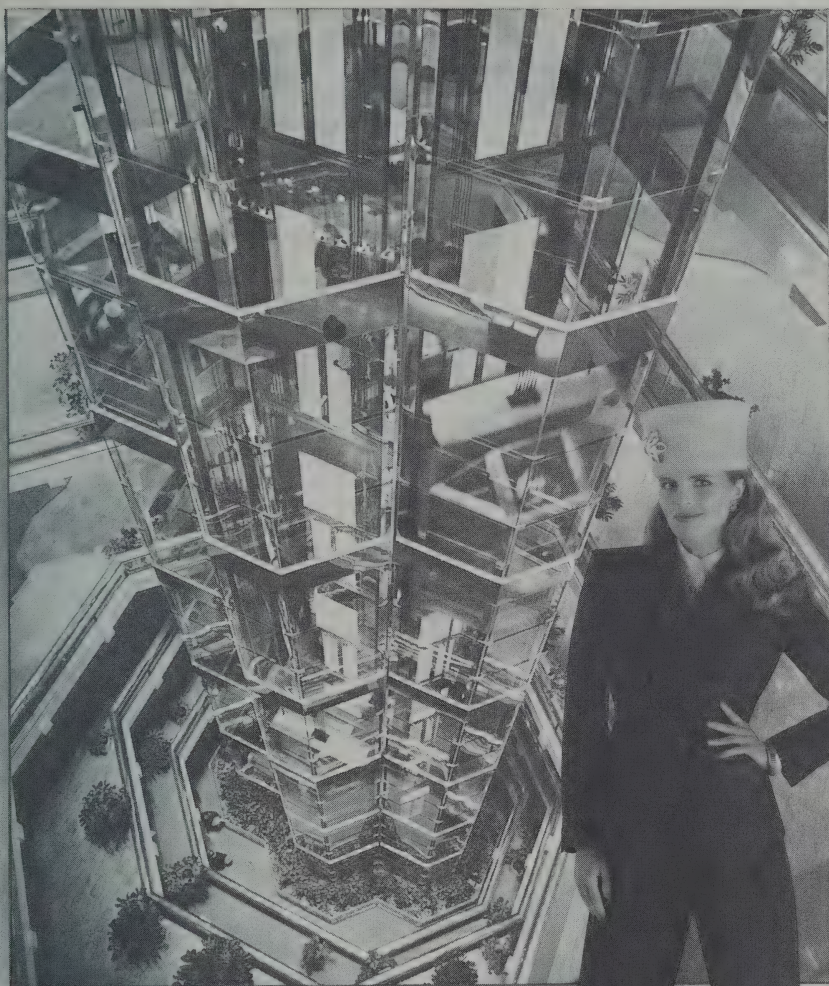


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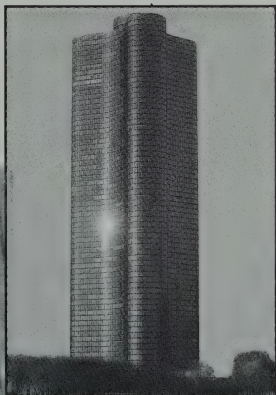
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# Allied Arts Concert Calendar

## Merrill Lynch Great Performers Series

Sunday, January 8, 3:00 p.m.

**Richard and John Contiguglia, Duo-Pianos**

Liszt	Symphonic Poem No. 4, <i>Orpheus</i>
Beethoven/Liszt	Symphony No. 9
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These identical twins have sparked a new interest in the duo-piano repertoire through their unique artistry. The Contiguglias—performing together since the age of five—have a vast repertoire that features compositions by Franz Liszt and Percy Grainger.

Monday, January 9, 7:30 p.m.

**John Weaver, Organ**

Handel	Concerto, F major, Op. 4, No. 4
Bach	Partita: <i>O Gott, du frommer Gott</i>
Bach	Toccata and Fugue, F major
Messiaen	<i>L'Ascension</i>
Bingham	<i>Roulade</i>
Franck	Finale in B-flat

In addition to serving as Head of Organ at the Curtis Institute of Music and Chair of the Organ Department at the Juilliard School, John Weaver is a frequent recitalist throughout the United States, Canada, Germany, and Great Britain. Mr. Weaver is one of several distinguished organists featured on this season's Allied Arts Organ Series.

Friday, January 13, 8:00 p.m.

**Michael Feinstein**

The charming, talented Michael Feinstein brings a bit of Broadway "pizzazz" to Orchestra Hall with his cabaret-style evening of song. Learned at the hand of Ira Gershwin, Michael Feinstein's affinity for the music of George Gershwin prompted one New York critic to label him the "Toast of Broadway."

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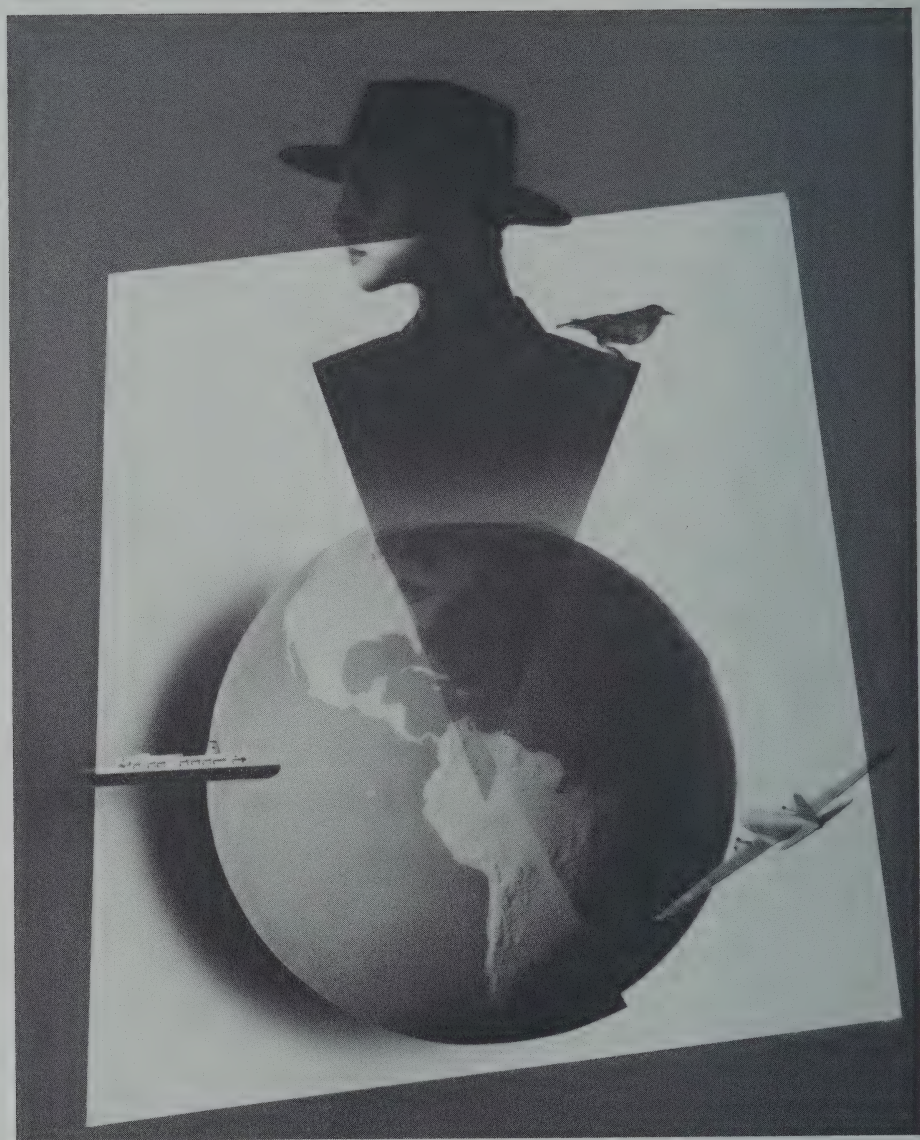
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## HANDEL *Messiah*, A Sacred Oratorio

### Part The First

The coming of Messiah foretold—his birth  
announced in fulfillment of the prophecies  
—the blessedness of his followers.

### Intermission

### Part The Second

Christ's agony and death suffered for the sins  
of mankind—his resurrection and ascension into  
Heaven—the dissemination and ultimate triumph  
of his gospel.

### Part The Third

The Christian promise of the return of the Messiah  
on Judgment Day, when he will summon the dead to  
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The audience is politely requested not to stand during the *Hallelujah* chorus.  
There will be a five-minute pause after Part the Second, during which the conductor  
and soloists will remain onstage.

The Handel & Haydn Society tour of *Messiah* was made possible by a generous grant  
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# C O M M E N T S

## ***Messiah*, A Sacred Oratorio (1741)**

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, Halle.*

*Died April 14, 1759, London.*

Musicians have their own folklore: the in-joke has long circulated about a viola-player who dreamed he was playing Handel's *Messiah* and awoke to find that—he was. The hapless mid-range violist then pontificates rightly that his “filler” part really does matter; but of course he also bespeaks willy-nilly the ubiquity of *Messiah* itself. *Messiah* employs nearly all musicians at some point in their lives: for instance, it never had a more fervent partisan than Ludwig van Beethoven. One of his most powerful London admirers visited him in 1824 to press the English suit for a new oratorio (at that, the English were a good two years behind a similar commission from—the Handel & Haydn Society of Boston! Neither plan was ever fulfilled). It was a convivial occasion—Beethoven cultivated flattery well—but he had his standards. Over their brimming glasses to Tokay the Englishman wrote in the stone-deaf Beethoven's conversation book:

“Whom do you consider the greatest composer that ever lived?” “Handel,” was his instantaneous reply; “to him I bow the knee.” “Mozart,” I wrote. “Mozart,” he continued, “is good and admirable.” “Yes,” wrote I, “[he] was able to glorify even Handel with his additional accompaniments to the *Messiah*.” “It would have lived

without them,” was his answer.

Every period remakes *Messiah* after its own image, but some stick longer than others. From 1818 until the 1960s, the Handel & Haydn Society used some version of Mozart's loving anachronism in its annual *Messiahs*. In its first decade or so, too, Society members sang *Messiah* much as they had the “Fuging Tunes” of William Billings, with the tenors and sopranos switched—tenors on the melody, but covered by sopranos on the “inner” voice. In recent years, the Society has reflected fresh approaches to Handel, now with period instruments and forces and freely imagined *ornamenti*. After all, he never performed his own work in exactly the austere version he first wrote, but altered the score every time he returned to it—taking note of new soloists or additional players. The present performances imitate the particularly full version of Handel's concerts at Foundling Hospital in London in the 1750's; extra winds, strings, and singers were hired—the old colors revived.

The composition of *Messiah* marked a professional recovery on Handel's part at 56. Having been the astonishing young Orpheus of the age, he now was its Homer—the bard of the oratorio. German-born and Italian-seasoned, he had prospered in England more than thirty years. However, middle-class tastes for his operas had dribbled away, and even his novel English-language oratorios had met with a success more critical than commercial. January 1741

saw the abortive run of one last opera, *Deidamia*. He floated rumors of his return to Germany and composed operatic duets readily marketable back home—but soon salvaged several *Messiah* numbers from them, including “For unto us a child is born.” (This explains both their virtuosic lightness and awkward word-accents).

Handel’s gruff soft-heartedness brought him an unlikely rescuer, the Lord Lieutenant of Ireland (which was then of course a British dependency, under military occupation), who invited him to put on concerts for Dublin charities. Handel took the occasion to compose a new work for the trip, using the new, experimental *Messiah* libretto just given him by Charles Jennens, his officious collaborator. Jennens took the near-sacrilegious step of assembling an original work entirely from all parts of the Bible, freely blending Old-Testament prophecies of the *Messiah* with New-Testament meditations on His life. He based his selection on those in the Church of England Common Prayer Book, but adapted them into a full concert entertainment in which no singer plays a single character, but all share the authority of exalted lecturers. All in all, while the idea of a Biblical theater piece stood fair to offend strict Christians (such as the brand-new Methodists), who often attacked it in Handel’s lifetime, he had the power to make it succeed as soon as he had been seduced by Jennens’ utterly familiar yet zesty compilation.

With little to lose, Handel threw *Messiah* together in barely three weeks in the spirit of a man who relished a new opportunity even more than the possible money. It used to be considered scandalous that Handel would borrow tunes from his contemporaries when in a hurry (as usual)—all the while investing them with an elegance all his own. Yet despite its hurry *Messiah* shows fewer of these than usual: the great bulk of *Messiah* was fresh. Whether or not Handel really saw heavenly visions over the “Hallelujah Chorus,” his reception in Dublin was ecstatic. Not only did the acclaim he won there revive his career (one paper called *Messiah* “...the finest Composition of Musick that ever was heard”), the local Bishop of Elphin proposed a sequel called

*The Penitent*; Handel politely “filed” the idea.

There is no need to narrate *Messiah*, when we have all grown up with it. After all the singalongs we may not need to say that the “Hallelujah Chorus” is not the end, but only the affirmation of the Resurrection, setting up a more mystical final drama of individual resurrection in Part III. Jennens had conceived something like a perfect sermon, or set of sermons, covering the full liturgical year. Handel’s empathy lay in recognizing the powerful response these texts could elicit no matter the individual’s beliefs. The secret of the central role of *Messiah* may be only that one will be moved to sing these affirmative words with an exhilarating confidence.

But just as Handel remained true to his own religion, he upheld no firm dogma save that of the minor and major scales, no image more stark than the bare unison strings of “The people that walked in darkness,” no goal firmer than the brilliant D major (the only key in which the natural trumpets can play) of the “Hallelujah Chorus” and “Worthy is the Lamb”—their texts from the Book of Revelation. He relied more consistently upon the perfect dramatic pacing, say, of narration of the Birth of Christ, heralded by the angelic soprano, then by trumpets entering *da lontano* (from a distance)—Handel’s marking. The later prophecy of the Passion and Resurrection (from “Thy rebuke hath broken his heart” to “But thou didst not leave his soul in Hell”) reworks a simple melodic idea throughout, changing it from something dark and twisting to a bright and clear affirmation. On the other hand, learned counterpoint usually is understated in *Messiah*—more a matter of showcasing each voice in a way that supports and satisfies all; but Handel adapted the final “Amen” chorus from a basic counterpoint demonstration he once sketched for his royal pupil, Princess Anne. In it a trivial little scale-idea redoubles upon itself at close quarters, then again and again. Whether this *tour-de-force* inspired or intimidated the young princess, in the “Amen” it rings out the entire drama with titanic simplicity.

—Stephen Parkany





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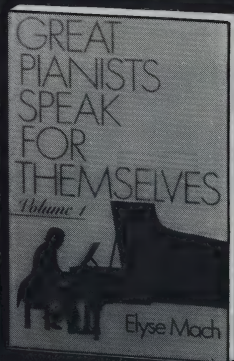
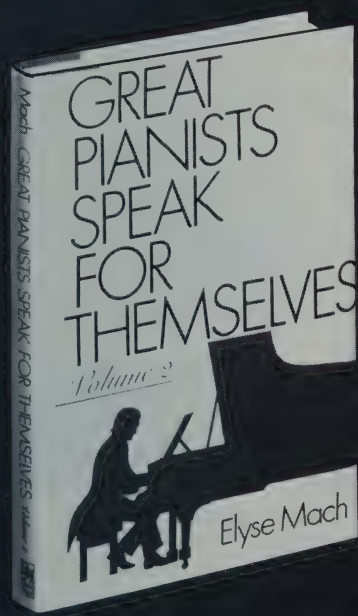
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# Messiah, A Sacred Oratorio

Words Selected From the Holy Scripture

by Charles Jennens

## Part The First

### Sinfonia

*Recitative, accompanied (Tenor)*

Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God.

(Isaiah 40:1-3)

*Song (Tenor)*

Every valley shall be exalted, and every mountain and hill made low: the crooked straight and the rough places plain.

(Isaiah 40:4)

*Chorus*

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

*Recitative, accompanied (Bass)*

Thus saith the Lord of hosts: yet once a little while, and I will shake the heavens and the earth, the sea and the dry land, And I will shake all nations, and the desire of all nations shall come.

(Haggai 2:6-7)

The Lord whom ye seek, shall suddenly come to his temple, even the messenger of the covenant whom ye delight in, behold he shall come, saith the Lord of Hosts.

(Malachi 3:1)

*Song (Soprano)*

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

(Malachi 3:2)

*Chorus*

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3:3)

*Recitative (Alto)*

Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel: GOD WITH US.

(Isaiah 7:14)

*Song (Alto) and Chorus*

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: behold your God.

(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60:1)

*Recitative, accompanied (Bass)*

For behold darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

*Song (Bass)*

The people that walked in the darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9:2)



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*Chorus*

For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder, and his name shall be called Wonderful, Counsellor, The mighty God, The ever-lasting Father, The Prince of Peace.

(Isaiah 9:5)

*Pifa*

*Recitative (Soprano)*

There were shepherds abiding in the field, keeping watch over their flock by night.

(Luke 2:8)

*Recitative, accompanied (Soprano)*

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(Luke 2:9)

*Recitative (Soprano)*

And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

(Luke 2:10-11)

*Recitative, accompanied (Soprano)*

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying.

(Luke 2:13)

*Chorus*

Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2:14)

*Song (Soprano)*

Rejoice greatly, O daughter of Zion, shout O daughter of Jerusalem, behold thy King cometh unto thee. He is the righteous Saviour and he shall speak peace unto the heathen. Rejoice greatly...

(Zechariah 9:9-10)

*Recitative (Alto)*

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

(Isaiah 35:5-6)

*Duet (Alto, Soprano)*

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

(Isaiah 40:11)

Come unto him all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11:28-29)

*Chorus*

His yoke is easy, and his burden is light.

(Matthew 11:30)

## Part The Second

*Chorus*

Behold the Lamb of God, that taketh away the sin of the world.

(John 1:29)

*Song (Alto)*

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53:3)

He gave his back to the smiters, his cheeks to them that plucked off the hair; he hid not his face from shame and spitting. He was despised, etc.

(Isaiah 50:6)

*Chorus*

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities, the chastisement of our peace was upon him.

(Isaiah 53:4-5)

And with his stripes we are healed.

(Isaiah 53:5)

*Chorus*

All we like sheep have gone astray, we have turned every one to his own way. And the Lord hath laid on Him on the iniquity of us all.

(Isaiah 53:6)

*Recitative, accompanied (Tenor)*

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying,

(Psalm 22:7)

*Chorus*

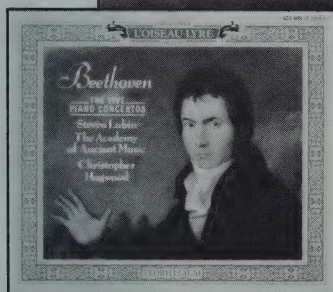
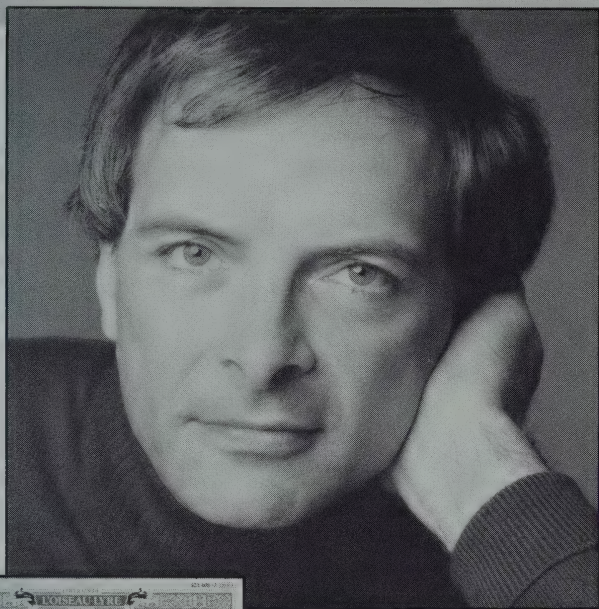
He trusted in God that he would deliver him: let him deliver him, if he delight him.

(Psalm 22:8)



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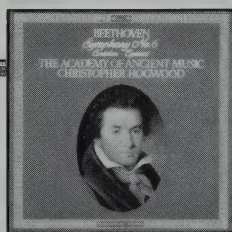


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*Recitative, accompanied (Tenor)*

Thy rebuke hath broken his heart, he is full of heaviness: he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

(Psalm 69:21)

*Song (Tenor)*

Behold and see if there be any sorrow like unto His sorrow.

(Lamentations 1:12)

*Recitative, accompanied (Soprano)*

He was cut off out of the land of the living, for the transgression of thy people was he stricken.

(Isaiah 53:8)

*Song (Soprano)*

But thou didst not leave his soul in hell, nor didst thou suffer thy Holy One to see corruption.

(Psalm 16:10)

*Chorus*

Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord, strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord of hosts: he is the King of glory.

(Psalm 24:7-10)

*Recitative (Tenor)*

Unto which of the angels said he at any time, Thou art my Son, this day I have begotten thee?

(Hebrews 1:5)

*Chorus*

Let all the angels of God worship him.

(Hebrews 1:6)

*Song (Alto)*

Thou art gone up on high, thou hast led captivity captive, and received gifts for men, yea even for thine enemies, that the Lord God might dwell among them.

(Psalm 68:18)

*Chorus*

The Lord gave the word, great was the company of the preachers.

(Psalm 68:11)

*Song (Soprano)*

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Romans 10:15)

*Chorus*

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10:18)

*Song (Bass)*

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against his Anointed.

(Psalm 2:1-2)

*Chorus*

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2:3)

*Recitative (Tenor)*

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

(Psalm 2:4)

*Song (Tenor)*

Thou shalt break them with a rod of iron, thou shalt dash them in pieces like a potter's vessel.

(Psalm 2:9)

*Chorus*

Hallelujah, for the Lord God omnipotent reigneth.

(Revelation 19:6)

Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever.

(Revelation 11:15)

King of Kings, and Lord of Lords. Hallelujah.

(Revelation 19:16)

## **Part The Third**

*Song (Soprano)*

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.

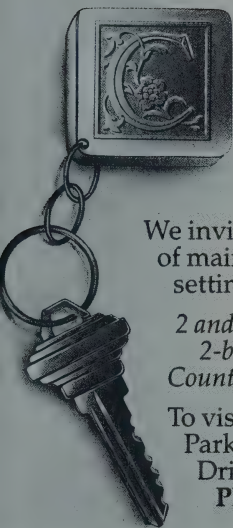
(Job 19:25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep.

(I Corinthians 15:20)



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### *Chorus*

Since by man came death, by man came also the resurrection of the dead; For as in Adam all die, even so in Christ shall all be made alive.

*(I Corinthians 15:21-22)*

### *Recitative, accompanied (Bass)*

Behold I tell you a mystery: We shall not all sleep, but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet. The trumpet shall sound...

*(I Corinthians 15:51-52)*

### *Song (Bass)*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

*(I Corinthians 15:52-53)*

### *Recitative (Alto)*

Then shall be brought to pass the saying that is written, death is swallowed up in victory.

*(I Corinthians 15:54)*

### *Duet (Alto, Tenor)*

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

*(I Corinthians 15:55-56)*

### *Chorus*

But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

*(I Corinthians 15:57)*

### *Song (Soprano)*

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather that is risen again, who is at the right hand of God, who makes intercession for us.

*(Romans 8:31, 33, 34)*

### *Chorus*

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

*(Revelation 5:9, 12-14)*

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# P R O F I L E S

## CHRISTOPHER HOGWOOD,

*Conductor*



Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist. Mr. Hogwood was born in 1941 in Nottingham. He studied classics and music at Cambridge

University, where his teachers included Raymond Leppard, Thurston Dart, and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a

large number of best-selling recordings to its credit. The ensemble has undertaken several major tours of the United States and in forthcoming seasons many other important foreign tours are planned, including Australia and the Far East. In 1986 Christopher Hogwood began his tenure as artistic director of the Handel & Haydn Society, which is the oldest, continuously active performing arts group in the United States. Established in 1815, the Handel & Haydn Society concert schedule now includes six concerts at Boston's Symphony Hall and a chamber series. This season, Mr. Hogwood led the Handel & Haydn Society in its second recording for London Records/L'Oiseau-Lyre and conducts H&H's 135th annual presentation of Handel's *Messiah* in Boston, New York, and Chicago. Last September, Mr. Hogwood assumed the position of director of music of the St. Paul Chamber Orchestra. He is part of a three-man artistic commission, including Hugh Wolff as principal conductor and



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John Adams in a newly established creative chair. Mr. Hogwood will have primary responsibility for the St. Paul Chamber Orchestra's overall artistic programming and policies. Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States, where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and he has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Mr. Hogwood has also been active as an operatic conductor; he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno di Scipione* in Vicenza. In September 1989 he will begin an important long-term project involving performances and recordings of the Mozart operas with the Academy of Ancient Music. Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his highly successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings.

#### SHARON BAKER, *Soprano*



Soprano Sharon Baker has distinguished herself in an interesting spectrum of operatic and concert roles. She first came to the attention of Boston audiences in the American Repertory Theatre's landmark production of Handel's *Orlando* directed by Peter Sellars. She has since gained recognition for her performances

of early music, appearing regularly with such ensembles as the Boston Cecilia, Banchetto Musicale, and the Boston Early Music Festival. During the 1987-88 season she appeared in the Boston premiere of Handel's *La Resurrezione* with the Handel & Haydn Society and in the world premiere of Philip Glass' opera *Fall of the House of Usher* at the American Repertory Theatre. In addition to performing *Messiah* with the Handel & Haydn Society this season, Ms. Baker will also perform *Messiah* with the Dallas Bach Society. Her recordings include *L'Allegro ed il Penseroso* and Haydn's *Lord Nelson Mass* with Banchetto Musicale for the Arabesque label.

#### CAROLYN WATKINSON,

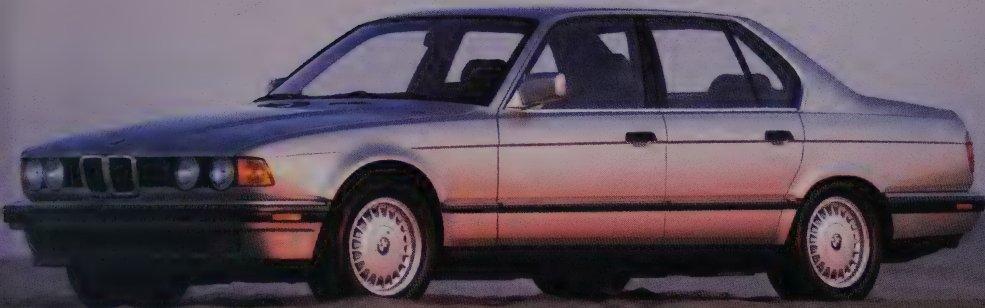
*Mezzo-soprano*



Carolyn Watkinson, who will be singing the alto role in this performance, is one of Europe's most acclaimed vocal artists. A regular guest with the major orchestras and festivals in Europe and the United States, she has performed with noted conductors

Seiji Ozawa, Christopher Hogwood, Roger Norrington, and Helmuth Rilling. Active on the international opera circuit, Ms. Watkinson has sung at the Salzburg festival and at the Theatre de la Monnaie in Brussels. In addition to her debut engagement with the Handel & Haydn Society, Ms. Watkinson appears this season with the National Symphony Orchestra, the San Francisco Symphony, the St. Paul Chamber Orchestra, and Europe's Concertgebouw Orchestra. Ms. Watkinson's many recordings include Handel's *Messiah* under the direction of Christopher Hogwood for the London Records/L'Oiseau-Lyre label, Handel's *Solomon* under the direction of John Eliot Gardiner for the CBS label, and Bach's *Mass in B Minor* under the direction of Peter Schreier for the EMI-Electrola label.





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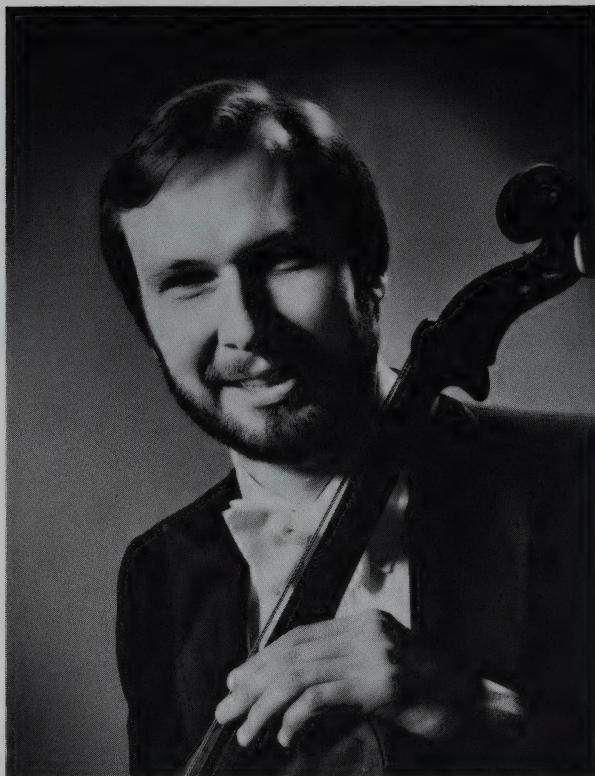
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*(continued from page 12)*

### **Gary Stucka, Cello**

Gary Stucka began playing the cello at the age of 8, receiving much support and encouragement from his mother, an accomplished pianist, and a family of avid music lovers. His first lessons took place at the Park View School in Morton Grove and he subsequently studied with Margaret Simpson (wife of Chicago Symphony bassoonist Wilbur Simpson), Harry Sturm (former assistant principal cellist of the Orchestra), and Leonard Chausow (current assistant principal cellist). During his high school and early college years, Gary was a member of the Civic Orchestra of Chicago. He remembers with fondness and gratitude the intense and enlightening cello sectionals with the late Frank Miller. During his last year with the Civic, Gary was honored with the Louis Sudler Foundation for the Musical Arts Award. Mr. Stucka's studies continued as a scholarship student of Karl Fruh at the Chicago Musical College, where

he would eventually earn both his bachelor's and master's degrees in cello performance. He was assistant principal cellist of the Grant Park Symphony for the last six of his nine seasons with that organization and served as principal of the Winnipeg Symphony from 1977-1981. In 1981 he joined the Cleveland Orchestra, where he remained until winning an audition for the Chicago Symphony in 1986. Extremely active as a soloist, recitalist, and chamber musician throughout the Chicago area and on radio station WFMT, Gary was recently a finalist in the First Emanuel Feuermann Memorial International Cello Competition. Chief among his varied outside interests is a passion for collecting historic instrumental and orchestral recordings as well as antique phonographs. He annually showcases his collection of rare cello recordings for the Chicago Cello Society and also is the proud owner of original issues of every recording ever made by the Chicago Symphony Orchestra—from Frederick Stock's first 1916 acoustical disc to the present.





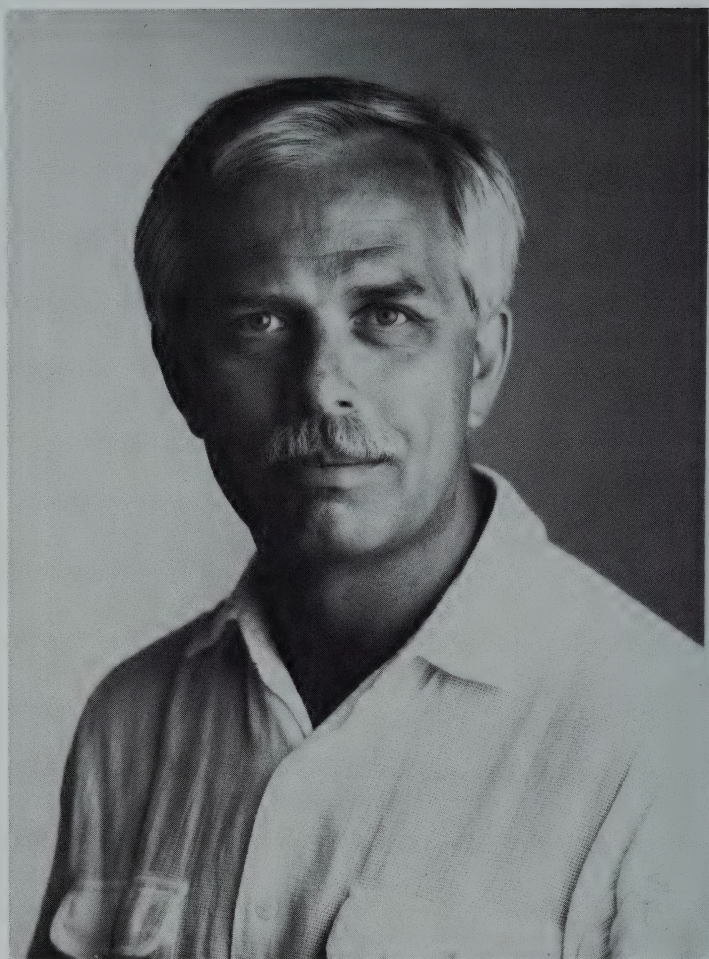
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**Robert Swan, *Viola***

Robert Swan was raised in Norwalk, Connecticut, where he studied violin and viola with John Master. His early years also included a youthful flirtation with some brass instruments. His musical education continued at Indiana University where he studied viola with David Dawson and chamber music with Dawson, Josef Gingold, Janos Starker, William Primrose, Menahem Pressler, and others. While at Indiana he earned the bachelor of music and master of music (with highest distinction) degrees, completed all course work for the doctorate, and was awarded the coveted performer's certificate. As a member of the Jordan String Quartet, he was a first prize winner of the 1972 Coleman Chamber Music Competition. Bob joined the Chicago

Symphony Orchestra in 1972 upon completion of his university studies. He served on the faculty of Northwestern University for seven years and was a member of the Ekstein String Quartet. He has performed as guest artist with the Vermeer and Fine Arts string quartets, is a regular member of the Music of the Baroque and the Chicago Piano Quartet, and has made many other chamber music and recital appearances. Bob and his pianist wife, Andrea, live in Evanston with their two children, Jessica and Christopher. Outside of music and his family, his interests include fly-fishing, bird hunting over pointing dogs, golf, cooking AM 1000, and reading. He also loves the blues and red wine, most often in conjunction with each other.





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**Susan Synnestvedt, *Violin***

At 25 Susan Synnestvedt is the youngest member of the Chicago Symphony Orchestra—a distinction she has held since she joined the first violin section in the fall of 1986. But she has traveled a long road to get to Chicago. Born in New York City, Susan grew up in Royal Oak, Michigan, among a very musical family: her father plays jazz trombone, her mother and sister are classical pianists, and her brother plays in a rock band. Her career got a jump start at the age of 4 when an aunt suggested that Susan and her 2-year-old brother study violin through the Suzuki method—an intense introduction for very young students. Susan kept on with the lessons even after her brother retired at age 5. At 12 she entered a local violin competition and won first prize, a solo performance with the Detroit Symphony. For this, her orchestral debut, Susan played the first movement of Mendelssohn's Violin Concerto under the direction of Richard Hayman. Her association with the Detroit Symphony continued with a tour of Michigan schools and concerts in Ford Auditorium. That same year she began studying with David Cerone of the Cleveland Institute of Music—an arrangement that had

her flying a commuter plane between Detroit and Cleveland twice each month until she turned 18. In 1981 Miss Synnestvedt entered the Curtis Institute of Music in Philadelphia where she continued studies with David Cerone while having chamber coachings with Felix Galimir, Karen Tuttle, and the late Mischa Schneider. Her years at the Curtis Institute were busy: in the summer of 1983 she participated in the Taos Chamber Music Festival, returning as concertmaster of the Curtis orchestra in 1983-84 under conductors Max Rudolf, Leonard Bernstein, and Sergiu Celibidache. She received her bachelor's degree in 1985. Susan freely admits that her first musical love is chamber music. Since 1985 she has participated in the Marlboro Chamber Music Festival, the Concerto Soloists of Philadelphia, and the Chicago Symphony chamber ensemble series. Last year she toured the East Coast with a Music from Marlboro quintet, and this fall she will tour Chicago and Philadelphia playing piano and violin recitals with her mother. Susan's nonmusical loves include swimming, biking, knitting, movies, and reading, especially the Calvin of Hobbes comic strip.





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*(continued from page 54)*

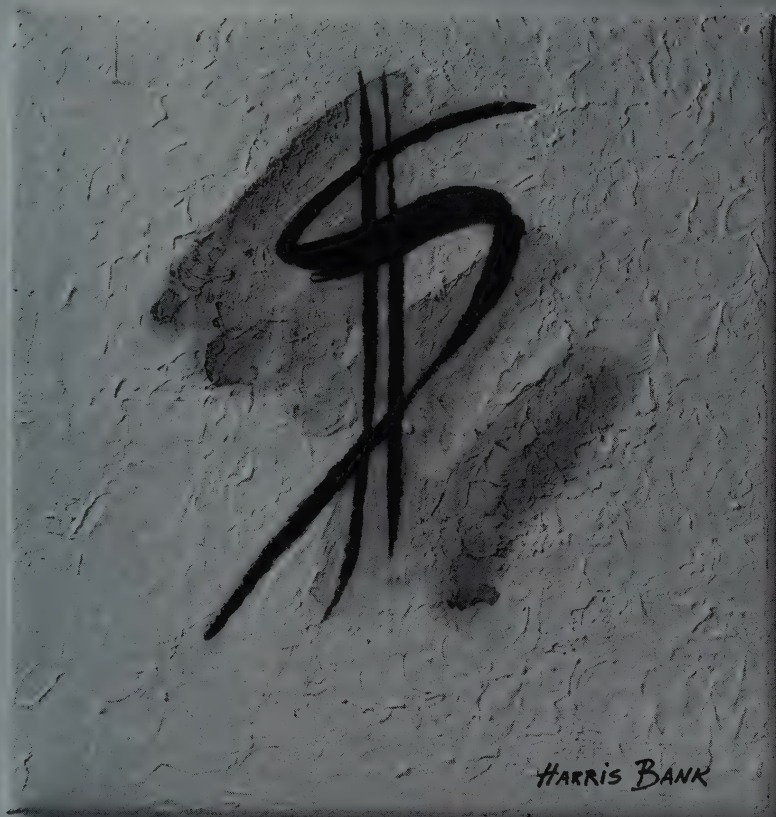
**David Taylor, Assistant Concertmaster**

When the critics take note of David Taylor's "well-focused tone, poised line, and aristocratic phrasing," it's a tribute not only to his talent but to all the years and the time he has spent attempting to perfect that natural ability. Born in Canton, Ohio, Mr. Taylor began violin lessons at the age of 4 with his father, with whom he studied for six years. Other teachers included Margaret Randall of the Cleveland Institute of Music, Rafael Druian, Eric Rosenblith, Ivan Galamian, and Dorothy DeLay. David attended The Juilliard School of Music, receiving a bachelor's degree in 1973 and a master's the very next year. There, he also studied chamber music with members of the famed Juilliard String Quartet. While in New York he served as assistant concertmaster of the National Orchestral Association under Leon Barzin. Upon graduation from Juilliard, Mr. Taylor joined the Cleveland Orchestra. He was named assistant concert-

master of the Chicago Symphony Orchestra in 1979. Since coming to Chicago, Mr. Taylor has made a number of solo appearances with Sir Georg Solti and the Orchestra. A frequent performer on the live radio concerts broadcast by WFMT-FM, he is active in chamber music throughout the Chicago area including the Ravinia Festival, where he has performed with James Levine, Lynn Harrell, and Shlomo Mintz. David is also a regular player on the Chicago Symphony's chamber music series in Orchestra Hall. This fall he has joined the Saint Louis Symphony for four months as acting concertmaster. Mr. Taylor enjoys reading, tennis, and swimming. He and his wife, Susan, have a daughter, Sarah, who is 8 years old. They live in Wheaton.

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—*curmudgeonly comments compiled by Lawrence Bommer*

## THEATER

The Theatres—those Cages of Uncleaness, and publick Schools of Debauchery.

—*St. Augustine*

Drama—what literature does at night.

—*George Jean Nathan*

Actresses will happen in the best regulated families.

—*Oliver Herford*

Everyone who goes to the theater has a right to his own opinion, but he doesn't have a right to have it taken seriously.

—*Tyrone Guthrie*



Playwright and critic  
*Oscar Wilde*

## MUSIC

I know only two tunes; one of them is "Yankee Doodle," and the other isn't.

—*Ulysses S. Grant*

Swans sing before they die—'twere no bad thing Should certain persons die before they sing.

—*Samuel Taylor Coleridge*

Music helps not the toothache.

—*George Herbert*

I wish the Government would put a tax on pianos for the incompetent.

—*Edith Sitwell*

Hell is full of musical amateurs. Music is the brandy of the damned.

—*George Bernard Shaw*

Music is essentially useless, as life is.

—*George Santayana*

## THEATER

I saw Hamlet Prince of Denmark played; but now, the old plays begin to disgust this refined age.

—*John Evelyn*, diary entry,  
November 26, 1661

Those who have free seats hiss first.

—*Chinese proverb*

One can dare anything in the theater, and it is the place where one dares the least.

—*Eugene Ionesco*

Plays make mankind no better, and no worse.

—*Byron*

## DANCE

Balletomane: Someone who wants new ballets and free tickets.

—*Sol Hurok*

Sometimes I think that dancing, like youth, is wasted on the young.

—*Max Lerner*

All there is to be said of work as opposed to dancing is that it is so much easier.

—*Heywood Broun*

I don't understand anything about the ballet. All I know is that during the intervals the ballerinas stink like horses.

—*Anton Chekhov*

He who cannot dance puts the blame on the floor.

—*Hindu proverb*

---

When critics disagree, the artist is in accord with himself.—*Oscar Wilde*



## RECORDS?

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Although the store does not always have recordings of all the works on a given week's program, an attempt is made to stock at least the major work. Recordings are available on the dates of the concert performances *and* the following week as well. Because of storage limitations, The Women's Association cannot keep them any longer than two weeks. New, major releases by the Orchestra will be stocked on a continuing basis (such as the recent recording of Beethoven's Symphony No. 9, Sir Georg Solti conducting on London Records).

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A woman in a red floral kimono is seated at a dark wooden vanity table, looking into a large oval mirror. The table is cluttered with various items, including a small figurine of a person in a red kimono, a small framed picture, and some bottles. A floor lamp with a yellow shade stands to the left of the table. The background is a dark, textured wall.

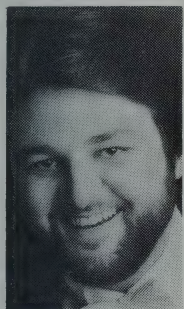
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## STANFORD OLSEN, *Tenor*



Tenor Stanford Olsen has appeared nationally in a wide range of concert and operatic roles. He was the winner of the Metropolitan Opera National Council auditions in 1985 and he made his Metropolitan Opera debut as Arturo in *I Puritani* opposite

Dame Joan Sutherland in 1986. In 1987 he made his Carnegie Recital Hall debut singing Tchaikovsky songs with pianist Israella Margalit. Over the past several years he has appeared with the Mostly Mozart Festival at Lincoln Center, Wolf Trap Opera, Miami Opera, and the Utah Symphony. He has also appeared with the Choeur de la Radio Suisse Romande, Cincinnati Chamber Orchestra, San Diego Master Choral, Cincinnati Choral Society, and Salt Lake City Pro Musica. Mr. Olsen's other awards include the American Opera Auditions, the Eleanor Steber Music Foundation Award, and the Ralph C. Corbett Opera Award from the Cincinnati College Conservatory of Music, where he was a scholarship student. Mr. Olsen also studied at the Aspen Music Festival.

## DAVID THOMAS, *Bass*



David Thomas began his singing career as a boy chorister at London's St. Paul's Cathedral at the age of 8. He continued his studies at King's College at Cambridge, and has since become internationally acclaimed as a Baroque and Classical vocalist.

He has performed at many of the world's most prestigious music festivals including Tanglewood, Edinburgh, Lucerne, Bruges-Flanders, and Salzburg. Most recently he performed with the Cleveland Orchestra under the direction of Simon Rattle for performances of Haydn's *Creation*. Frequent collaborators on both the concert stage and in the recording studio, David Thomas and Christopher Hogwood have recorded Handel's *Messiah*, *Semele*, and *Alceste*. Their most recent release is a recording of Bach's *Coffee* and *Peasant* Cantatas with soprano Emma Kirkby for the London Records/L'Oiseau-Lyre label. Mr. Thomas' latest appearance with the Handel & Haydn Society was in last season's Boston premiere of Handel's *La Resurrezione*.



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CORIGLIANO	<i>L'Invitation au voyage</i>
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Programs subject to change

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January 5	Thursday Evening C, 8:00
January 6	Friday Evening D, 8:00
January 7	Saturday Evening B, 8:00
January 10	Tuesday Evening C, 7:30

**Erich Leinsdorf**, Conductor

**Yefim Bronfman**, Piano

<b>Stravinsky</b>	Octet (1952 rev.)
<b>Bartók</b>	Piano Concerto No. 2
<b>Stravinsky</b>	<i>The Song of the Nightingale</i>
<b>Tchaikovsky</b>	<i>Capriccio Italien</i>

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January 19	Thursday Evening C, 8:00
January 20	Friday Evening C, 8:00
January 21	Saturday Evening A, 8:00
January 24	Tuesday Evening A, 7:30

**Günter Wand**, Conductor

<b>Schubert</b>	Symphony No. 8, <i>Unfinished</i>
<b>Brahms</b>	Symphony No. 1

---

January 26	Thursday Evening A, 8:00
January 27	Friday Evening E, 8:00
January 28	Saturday Evening B, 8:00
January 30	Tuesday Evening B, 7:30 (Monday)

**Sir Georg Solti**, Conductor

**Klara Takacs**, Mezzo-Soprano

**Aage Haugland**, Bass

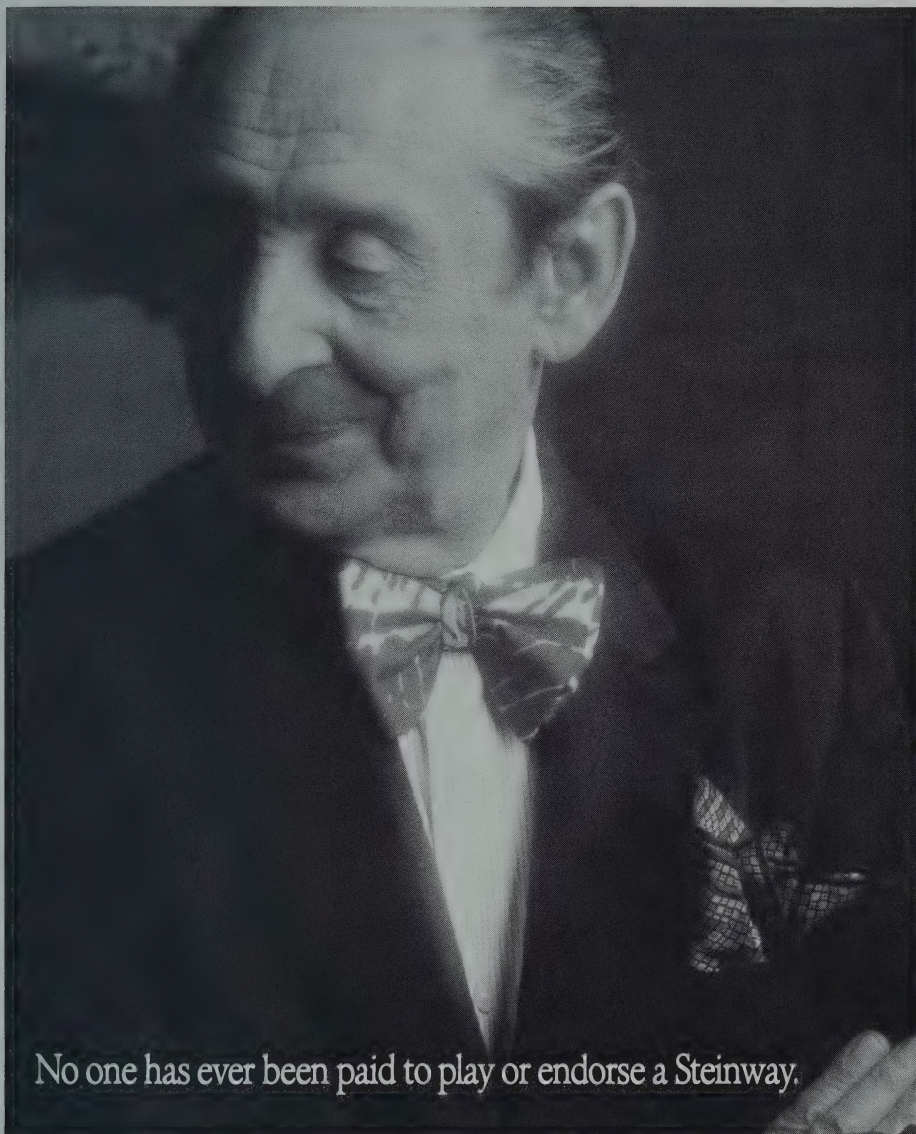
<b>Bartók</b>	Music for Strings, Percussion, and Celesta
<b>Bartók</b>	<i>Bluebeard's Castle</i> , opera in one act

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## Know The Score

### A brief guide to thematic catalogues

Compositions are traditionally identified either by an Opus number assigned at the time of publication or by the number listed in a thematic catalogue of the composer's work, compiled by a scholar and bearing an abbreviated symbol for the cataloguer's name. Thematic catalogues are arranged chronologically—as with Kochel's Mozart (ending with K. 626, the *Requiem*, his last composition)—or grouped by different genre—as with Schmieder's Bach. The following symbols are those most commonly encountered in the symphonic repertoire.

- BWV** Abbreviation for *Bach Werke Verzeichnis*, a thematic catalogue of the works of J.S. Bach, compiled by Wolfgang Schmieder, first published in 1950.
- D.** Otto Erich Deutsch's thematic catalogue of the works of Franz Schubert, 1951.
- Hob.** Anthony van Hoboken's thematic catalogue of the works of Haydn, 1957-78.
- K.** [Also KV.] *Kochel-Verzeichnis*, the thematic catalogue of the works of Mozart, assembled by Ludwig van Kochel and published in 1862, with five subsequent revisions, the most recent in 1964.
- P.** Marc Pincherle's catalogue of the works of Antonio Vivaldi, 1948.
- Sz.** Andras Szollosy's catalogue of the music of Béla Bartók, 1965.
- W.** Alfred Wotquenne's catalogue of the works of Carl Philipp Emanuel Bach, 1905.
- WoO.** Werke ohne Opuszahl—work without opus number, in the thematic catalogue of Beethoven's works prepared by Georg Kinsky and Hans Halm in 1955.
- Opus** Work [Latin]: usually abbreviated Op. used with a number to indicate the chronological position of a work within a composer's published output. Since the chronology is based on dates of publication rather than composition, the order is often misleading. When several works are gathered under one opus number, each individual work within the set is given a separate number, i.e., Op. 1, No. 1.





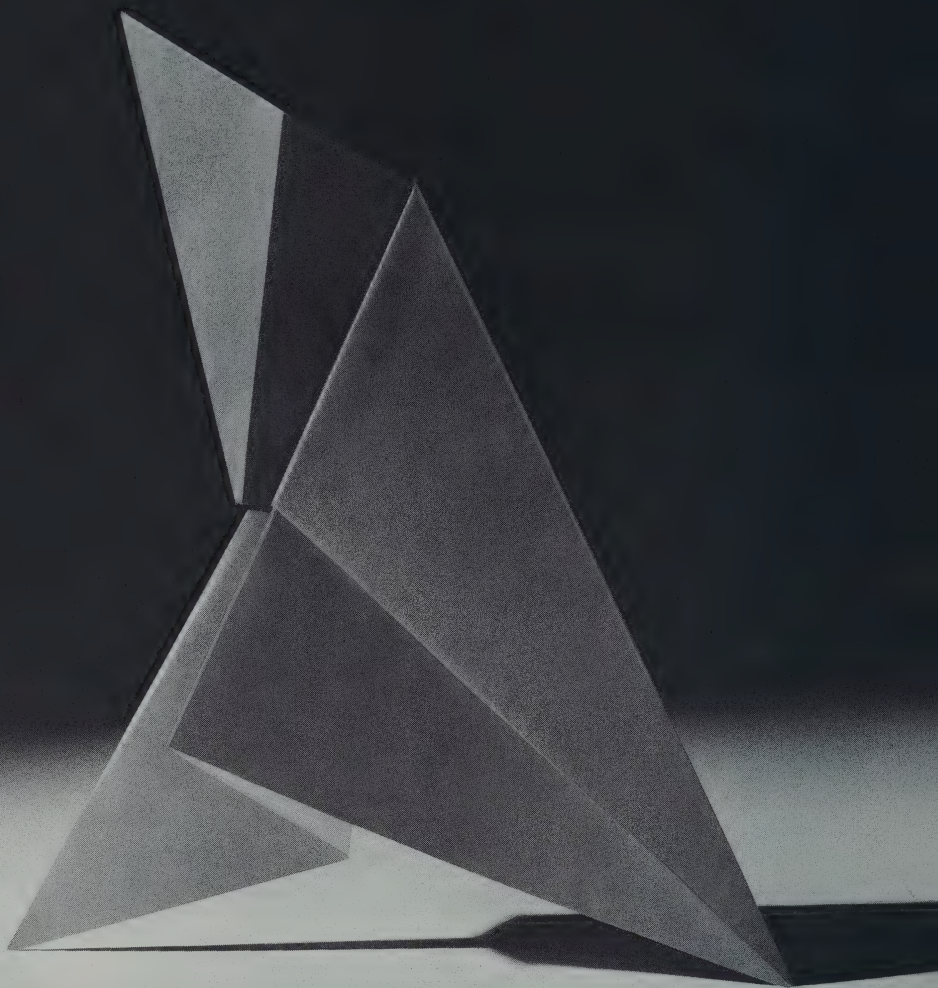
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In addition to Beethoven's Symphony No. 4 and Haydn's Symphony No. 104, the recording includes Berlioz' Overture to *The Roman Carnival* and Hindemith's Cello Concerto (1940), with Janos Starker in the solo spotlight (he was principal cellist at the time). All this and a double dose of Wagner: the lush Prelude and Liebestod from *Tristan und Isolde* and the moving Good Friday Spell from *Parsifal*. As a bonus, the double-disc album features an interview with Fritz Reiner by Stephen F. Temmer. The very personal liner notes were written by Thomas Willis.

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**Kenneth Jean, Conductor**  
**Juliana Markova, Piano**  
TORKE *Ecstatic Orange*  
GRIEG *Piano Concerto, A minor*  
HAYDN *Symphony No. 72*  
RESPIGHI *The Pines of Rome*

## October 9

**Sir Georg Solti, Conductor**  
**Adolph Herseth, Trumpet**  
HUSA *Concerto for Trumpet and Orchestra*  
BARTÓK *Suite from The Miraculous Mandarin*  
BRAHMS *Symphony No. 4*

## October 16

**Kurt Masur, Conductor**  
BRITTEN *Simple Symphony*  
HAYDN *Symphony No. 85, La reine de France*  
SHOSTAKOVICH *Symphony No. 5*

## October 23

**Claudio Abbado, Conductor**  
**Midori, Violin**  
TCHAIKOVSKY *Violin Concerto, D major*  
TCHAIKOVSKY *Symphony No. 4*

## October 30

**Esa-Pekka Salonen, Conductor**  
**Stephen Hough, Piano**  
HAYDN *Symphony No. 78*  
BARTÓK *Piano Concerto No. 3*  
NIELSEN *Symphony No. 4, The Inextinguishable*

## November 6

**Michael Tilson Thomas, Conductor**  
BEETHOVEN *Leonore Overture No. 3*  
IVES *Symphony No. 3, The Camp Meeting*  
RACHMANINOV *Symphony No. 2*

## November 13

**Sir Georg Solti, Conductor**  
**Craig Sheppard, Piano**  
BRAHMS *Piano Concerto No. 1*  
BEETHOVEN *Symphony No. 7*

## November 20

**Dennis Russell Davies, Conductor**  
**Alicia de Larrocha, Piano**  
MOZART *Piano Concerto No. 9, K. 271*  
MAHLER *Symphony No. 5*

## November 27

**James Levine, Conductor**  
**Kathleen Battle, Soprano**  
**Karen Huffstodt, Soprano**  
**Patricia Schuman, Soprano**  
**Vinson Cole, Tenor**  
**Thomas Hampson, Baritone**  
**Julien Robbins, Baritone**  
**Jeffrey Wells, Bass-Baritone**  
**Renato Capecchi, Bass**  
**Chicago Symphony Chorus,**  
**Margaret Hillis, Director**  
MOZART *Don Giovanni, K. 527 (complete)*

## December 4

**Neeme Järvi, Conductor**  
**Samuel Magad, Violin**  
GLAZUNOV *Prelude from Suite, From the Middle Ages*  
SHOSTAKOVICH *Violin Concerto No. 2*  
PROKOFIEV *Symphony No. 4 (revised 1947 version)*

## December 11

**Leonard Slatkin, Conductor**  
**Christopher Parkening, Guitar**  
**Michael Murray, Organ**  
HAYDN *Symphony No. 67*  
RODRÍGUEZ *Fantasia para un gentilhombre*  
SAINT-SAËNS *Symphony No. 3, Organ*

## December 18

**Yuri Temirkanov, Conductor**  
**Shlomo Mintz, Violin**  
RIMSKY-KORSAKOV *Russian Easter Overture*  
BRUCH *Violin Concerto No. 1*  
SIBELIUS *Symphony No. 2*

## December 25

**Sir Georg Solti, Conductor**  
**Michael Ludwig, Violin**  
ROSSINI *Overture to Semiramide*  
MOZART *Violin Concerto No. 5, Turkish*  
IVES *Tone Roads No. 1 and Tone Roads No. 3*  
STRAUSS *Also sprach Zarathustra*

## January 1

**Erich Leinsdorf, Conductor**  
**Walter Klien, Piano**  
HAYDN *Symphony No. 99*  
STRAVINSKY *Concerto for Piano and Wind Instruments*  
STRAUSS *Divertimento for Small Orchestra, Op. 86 (after Couperin)*



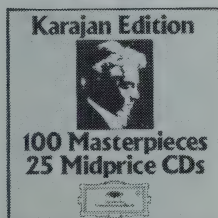
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the words of a composer, Barbara Kolb, the first American woman to be awarded the Prix de Rome in composition.

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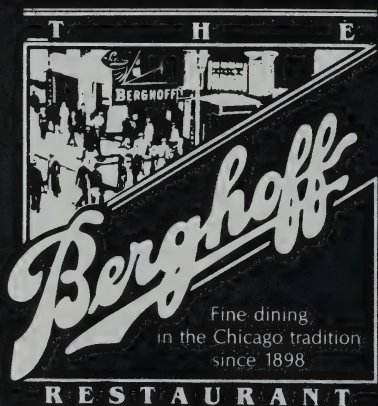
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say, "When I grow up, I want to be a composer." Consider this suggestion from the American poet Sidney Lanier: "Let our young ladies . . . address themselves to the violin, the flute, the oboe, the harp, the clarinet, the bassoon, the kettle drum. It is more than possible that upon some of these instruments the superior daintiness of the Female tissue might finally make the woman a more successful player than the man." The newly-formed professional symphony orchestras were dominated by men, who believed, with one critic, that women "do not have the stamina to play in a symphony orchestra."

Over the past twenty years, however, women musicians have received more opportunity to pursue their art; they are performing more and they are receiving recognition as composers and conductors. This season, the Chicago Symphony Orchestra will include two works by significant con-



*Composer Shulamit Ran*

temporary woman composers on its subscription series; the Chicago premiere of Shulamit Ran's Concerto for Orchestra, and the world premiere of Ellen Taaffe Zwilich's Concerto for Trombone.

For some time, however, it appeared that St. Cecilia, the patron saint of musicians, would be the only woman in the business. One searches in vain over centuries of musical



history before finally coming across a 1650 portrait of an Italian *ladies'* lute society, the first evidence of musical activity by a group of women. Fortunately for civilization, there have been patronesses of the arts since before the reign of Elizabeth I. Like the women who today support the arts with their service and their funds, they, too, made a vital contribution to artistic progress.

Later, European women composers such as Fanny Mendelssohn (1805-47) and Clara Wieck Schumann (1819-96) were forced to publish under male pseudonyms. Dame Ethel Smyth (1868-1944), England's leading woman composer, was, however, a militant suffragette. France produced Cécile Chaminade (1857-1944) and the Boulanger sisters, Nadia (1887-1979) and Lili (1893-1918), both of whom won the Prix de Rome in composition. Many American composers, including some women, studied in Paris with Nadia Boulanger, who became an outstanding composition teacher. Germaine Tailleferre (1893-1983) was one of that widely diverse Parisian group, *Les Six*, whose members included Poulenc, Honegger, and Milhaud. Most of these women, like their contemporary American sisters, came from musical families.

Here in America, where the parlor piano was a necessity for every genteel nineteenth-century home, several women composers contributed romantic songs to the parlor repertoire. Amy Cheney (1867-1944) (Mrs. H.H.A. Beach) was the first well-known American woman composer, the precocious daughter of an old New England family. Encouraged by her doctor husband, himself an amateur musician, she was the first woman to write in the larger forms, the first to be educated entirely in this country, and the first to be accepted in Europe.

During the first quarter of this century, women began composing in greater numbers, notably Louise Taldma (b. 1906), the first woman to be elected to the National Institute of Arts; Miriam Gideon (b. 1906), the first woman invited to compose a complete Hebrew synagogue service; and two women particularly associated with Chicago, Ruth Crawford Seeger (1901-53) and Vivian Fine

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(b. 1913). Seeger, the first woman composer to be awarded a Guggenheim Fellowship, both studied and taught here. Her original musical style was well ahead of her time. Fine was enrolled at the Chicago Musical College before she was 10 and studied with Seeger. In addition to teaching, she composed ballets and theater pieces.

Composers as a group face the same challenges—to be published, performed, and accepted for their use of the contemporary idiom. But for women, there has been the additional burden of exclusion. Inevitably, women who have made it on their own feel that joining a “women’s group” represents a step backward. “I don’t want to be known as a woman composer!” the cry goes up. “I want to be known as a *composer*!” Those who are members of women’s orchestras and composers’ organizations agree, but nevertheless, thanks to this support, women now hear their music performed. During the time when women were still outside the mainstream of the profession and received little press coverage, groups like the Chicago Women’s Symphony (founded in 1925) began to appear.

---

***“A composer controls notes, but a conductor controls people, and society typically has not prepared women for that role; it just wasn’t done for so long!”***

---

There is a general sense of exhilaration as a woman composer’s lot is becoming a happier one. Chicago native Marilyn Shrude, who holds two degrees from Northwestern University, composes and serves on the faculty at Bowling Green State University in Ohio. While she is aware of subtle bias, she does not feel oppressed. “My contribution will be to gain stature on my own,” she says. “*I do find that I am interested in nurturing my students, but women are used to that role—they have a sense of dedication. The organizations that all composers rely on—Broadcast Music,*

*Inc., the American Society of Composers, Authors and Publishers (ASCAP), the American Music Center, and the American Composers Alliance—all have women in significant administrative positions.”*

Shulamit Ran, whose Concerto for Orchestra is receiving its Chicago premiere this Fall, grew up in Israel. Her entry into the world of composition, she explains, was “very matter-of-fact. I received a great deal of support from the beginning, and by the time I came to this country at the age of 14, the sense that I was going to be a composer was firmly entrenched in my mind; it never was a conscious decision that had to be made. It just was.” The central issue, in her view, is that of a healthy, strong self-image. In the emerging nation of Israel, leadership by women, including but not limited to arts fields, seemed quite natural. “The rest of the world found it far more remarkable that Israel had a woman prime minister than the Israeli people themselves did,” she points out.

Ran tries to retain this sense of naturalness in her teaching and “get on with the business of composing the best music we know how. In my experience, the rest just takes care of itself. Or doesn’t. Being a composer of new music in today’s world—man, woman, or beast—isn’t exactly easy, though personally I can’t think of anything I’d rather be doing.”

Ellen Taaffe Zwilich, whose Concerto for Trombone will be given its world premiere in February, has the distinction of being the first woman to earn a doctorate in composition from The Juilliard School and the first to win the Pulitzer Prize for Music in 1983. Zwilich sees major changes in the role of women in the past twenty-five years. “They are participants now in all of the steps,” she notes. “They are composers, they are in the orchestra, they help provide services in publishing and administration, and they are beginning to be conductors.”

What of the future for woman conductors, who are knocking at the door of the last male bastion? Chicago long has been treated to the fine work of Margaret Hillis, but there is a regrettably short list of other women who have achieved prominence as conductors.





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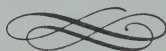
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## ORCHESTRA PLAYERS STAR IN BALLROOM DISPLAY

The Orchestra Hall Ballroom is the scene of an ambitious, multi-dimensional exhibit highlighting the lives of Chicago Symphony Orchestra members, both onstage as players in one of the world's most renowned musical ensembles and away from Orchestra Hall as private individuals. Planned to extend into the Orchestra's 100th anniversary year in 1990-91, the display was launched early in 1988 with a look at the veterans—those who have made music with the Chicago Symphony the longest—and will conclude sometime at the turn of the decade with the most recent additions to the Orchestra's ranks. Numerous photographs are used to showcase the hobbies, special interests, and other aspects of each musician's offstage existence. Fans are invited to round out their own perceptions of the players by viewing the multi-faceted exhibit in the Ballroom before the concerts and during intermissions.



Kate Tamarkin, who conducted the Chicago Symphony last June in two concerts, earned her master's degree in music at Northwestern University. Currently she is Music Director of two orchestras, the Fox Valley Symphony in Appleton, Wisconsin, and the Maryland Women's Symphony; she is also working toward her doctorate at Peabody Conservatory in Baltimore. "At present, woman composers and conductors are somewhat in fashion, and that's all right!" she maintains. "The world needs more conductors—good ones—and hopefully, woman conductors will begin to emerge in greater numbers to help fill that need."

One of the difficulties for women as conductors may be related to the issue of control. "A composer controls notes, but a conductor controls people, and society typically has not prepared us for that role; it just wasn't done for so long! Women themselves need to become more comfortable in this role. But a conductor without an orchestra has no instrument, and a composer who never hears his or her music played has missed a great deal. How difficult this must have been for woman composers a century ago!"

Shulamit Ran shares her perspective: "Is there something definitive about my voice as a woman (or, is there something special that might be defined as 'woman's music')? Of course there is! But there is also something distinctive about my music as a Jew, an Israeli, a white person, born at such and such a time, who has read and experienced certain things, who looks at things in a certain way. My music is the result of all of me. I am unique, because my life is a unique and complex combination of events and facts that belong to me, and to me only. You are unique in an entirely different way, but precisely for the same reasons. How can one ever tell which aspect of our personality is responsible for what in our music? And why should we ever care?"

*Lilias Circle, a free-lance writer and musician, has written for the Chicago Symphony Orchestra and WTTW/Channel 11, Chicago. She regularly contributes essays to the Lyric Opera of Chicago.*





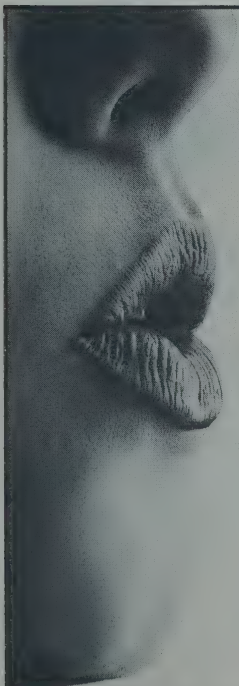
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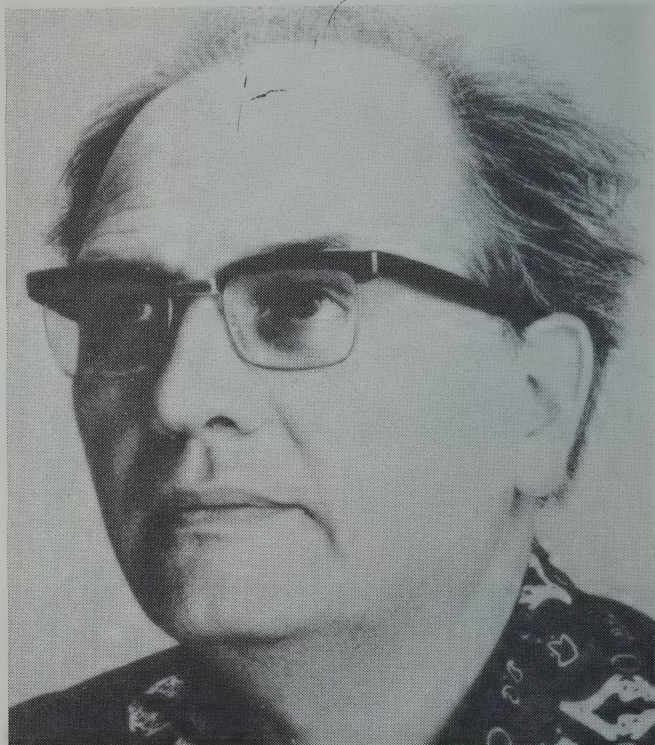
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*Olivier Messiaen: It's difficult to think of another figure so out-of-step with his own century, and yet so influential in determining its direction.*



# Mystical Maestro

**H**as there ever been another composer as atypical of his century as Olivier Messiaen? In history's most secular century, in an era when music has left the church to move to concert hall and university, Messiaen is a composer guided by religious faith. "The first idea I have wanted to express," he has said, "is the existence of the truths of the

Catholic faith...the only one, perhaps, that I will not regret at the hour of my death." Not since Palestrina has so great a composer devoted so much of his output to religious subjects. Yet four decades ago this Catholic organist laid the groundwork for the modern European avant-garde, and the influence of his music has crept into every corner of the

*Above: Composer Olivier Messiaen*

## Kyle Gann



world. As he approaches his 80th birthday, some call him the world's greatest living composer; certainly no other figure is so internationally recognized as a musical genius.

Born December 10, 1908, in Avignon, Olivier Eugène Prosper Charles Messiaen was the son of the poetess Cécile Sauvage and Pierre Messiaen, an English teacher and translator of Shakespeare. As though she sensed a remarkable destiny for the child inside her, Sauvage, while pregnant, wrote a book of poems entitled *L'âme en bourgeon*:

O my son, I'll take your head in my hand,  
And I'll say: this small human world I  
planned;

This brow as it traces the line of first dawn  
Conceals a whole universe I placed,  
new born,

To mirror, to water the sky when  
he cries...

Musically precocious, Messiaen was given at the age of 10 a score to Debussy's opera *Pelléas et Mélisande*, which he later said was "a revelation, a thunderbolt." Entering the Paris Conservatoire at 11, he studied organ and improvisation with Marcel Dupré and composition with Paul Dukas.

Though his parents were not particularly religious, in 1931 Messiaen began playing the organ at Paris' Church of the Trinity, which he has done ever since. (Until recently, he premiered each of his dozen-odd organ works personally; his wife, Yvonne Loriod, has premiered much of his piano music.) It was undoubtedly his faith that sustained him through two years (1940-41) in a German concentration camp, where he wrote one of his most remarkable works: *Quartet for the End of Time*, scored for violin, clarinet, cello, and piano because those were the instruments the camp had available. Soon after his release he began teaching at the Conservatoire, first harmony, later analysis and composition. Since then he has written over a dozen works each for orchestra, organ, piano, and voices, plus a handful of chamber and electronic works and, recently, one opera.

Nothing about Messiaen's music stands

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out more than its unique rhythm, irregular and explosive, yet easily felt by the body. "A rhythmic music," he has said, "is one that disregards repetition, squareness, and regular division, a music that is, in short, inspired by the movement of nature. . . ." The language Messiaen synthesized to these specifications stemmed from diverse sources. He studied the 120 rhythmic patterns of Hindu music collected by the thirteenth-century Indian theorist Carnagadeva, and found a system in which notes in a regular line could be individually lengthened and shortened for nuance. This technique can be heard in almost any Messiaen melody, and its influence is acknowledged in such Sanskrit titles as *Can-  
teyodjaya* and *Turangelila*. Impressed by Plato, Messiaen also took to heart the variety achieved in ancient Greek music through the combination of long and short syllables. Not least, Messiaen has painstakingly analyzed the rhythm of Mozart, whose works have been a staple of his classroom composition teaching.

Perhaps Messiaen's most unconventional musical resource has been birdsong. His is not the first music to evoke birds (Clement Janequin, François Couperin, Beethoven, and Stravinsky all imitated birds in melody, and Ottorino Respighi used them on tape), but he is certainly music's first amateur ornithologist, traipsing through the Alps with a tape recorder and transcribing their shrill songs in exact notation. As he is quick to point out, birds don't sing in the 12-note, equal-step scale of the piano, nor always in a range playable by instruments. Messiaen has had to *humanize* birdsong, double and even quadruple the intervals to fit onto the piano keyboard with their proportions intact, transpose them down by octaves so they can be played by the woodwinds, resort to complex notation to keep the representation as accurate as possible. Few of Messiaen's works lack birdsong references, and some are entirely devoted to birds: notably the massive, three-hour piano cycle *Catalogue d'Oiseaux*, which follows the day of a woodlark, a tawny owl, a golden oriole, etc., from sunrise to sunset.

In 1944 Messiaen collected the various techniques he'd developed into a two-volume



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treatise entitled *Technique of My Musical Language*, which has become an important source work for twentieth-century composers. One of the notions he advanced, which hadn't received attention in Western music since the fourteenth century, was that rhythm could be structured independently of pitch, and by arithmetic means: for example, a rhythmic series of notes respectively equalling 8 16th-notes, 7 16th-notes, 6, 5, 4, 3, etc. The young composers in Messiaen's composition class—including Karlheinz Stockhausen, Pierre Boulez, Iannis Xenakis, Gilbert Amy, and Jean Barraque—found in this method a solution to the problem of creating a rhythmic system to match the atonal pitch system developed by Arnold Schoenberg earlier in the century. Beginning in the late forties, Boulez and Stockhausen pioneered the new style known as serialism, whose influence became worldwide in the sixties and seventies. Messiaen himself wasn't interested in the more stringent mathematical applications of his techniques, and only two of his works go very far in a serial direction: *Livre d'orgue* for organ and the influential *Quatre études de rythme* for piano.

Not only has Messiaen's music remained far removed from the complex style he helped father, his is some of the easiest music of the twentieth century to listen to structurally. Repeating strophes are common in his music, so that large blocks of sonority, odd though they may seem at first, are played over and over until they become strangely familiar. Leitmotifs are frequent in his larger works, such as the unmistakable "statue theme" stated in the trombones in several of *Turangalila's* 10 movements. Although his theories made possible a wide spectrum of new harmonies, Messiaen has never felt the need to quit writing in a particular key; tonality and atonality mingle more freely in his music than in that of almost any other composer. As a result, his range of expression is enormous. The *Turangalila* Symphony alone contains textures of extreme modernistic brashness (first movement), one of the twentieth century's most joyous themes (fifth movement), and some of the most sensuous love music ever written (sixth movement).

\* The combination of Catholicism and bird-



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song provided Messiaen with a natural subject for the only stage work he's ever written: *Saint François d'Assise*, an opera in eight scenes drawn from the life of the saint who spoke with the birds. The work's climax is its glorious sixth scene, in which St. Francis points out the various exotic birds to Brother Masseo before delivering his sermon to them. Meanwhile the orchestra, bristling with woodwinds and mallet percussion, bursts into a joyous cacophony of whoops, trills, and cries. *Saint François* would seem to be the work Messiaen was born to write, but like Bach, Messiaen was reluctant to approach the theater, and he began the opera in 1975 only at the insistence of conductor Rolf Liebermann. The work was premiered the week of Messiaen's 75th birthday.

It's difficult to think of another figure so out-of-step with his own century, and yet so influential in determining its direction. The closest analogy might be Hector Berlioz, a composer Messiaen greatly admires and who, like Messiaen, considered the Alps of the Dauphine his homeland. Like Messiaen, Berlioz was an excellent orchestrator and a rhythmic innovator, and in his later years continued in a direction antithetical to the music of those he had inspired (in Berlioz' case, Liszt and Wagner).

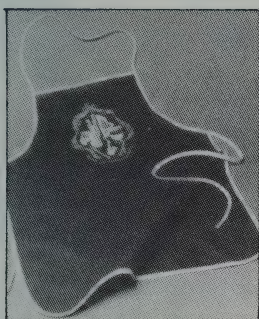
Yet while Berlioz is remembered as a colorful and highly emotional character, the more spiritual Messiaen stands somehow above and outside his time, like an Alpine peak surrounded by clouds. What direction his music might take following his upcoming 80th birthday may be indicated by the austere meditative *Livre du Saint Sacrement*, the two-hour-plus organ work he finished in 1984. But he'll never provide his life's work with a better summation than the words he put in the mouth of the Angel in *Saint François*: "God dazzles us by excess of Truth. Music carries us to God in default of Truth." Out of the force of such other-worldly conviction is great music born.



*Kyle Gann is a composer, new music critic for the Village Voice, and on the part-time faculty of the School of The Art Institute of Chicago.*



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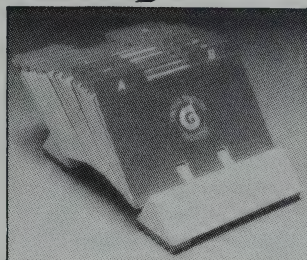
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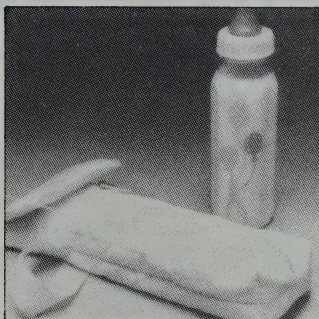
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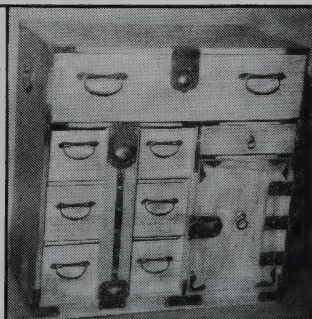
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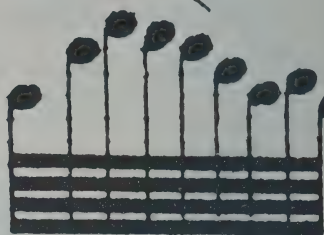
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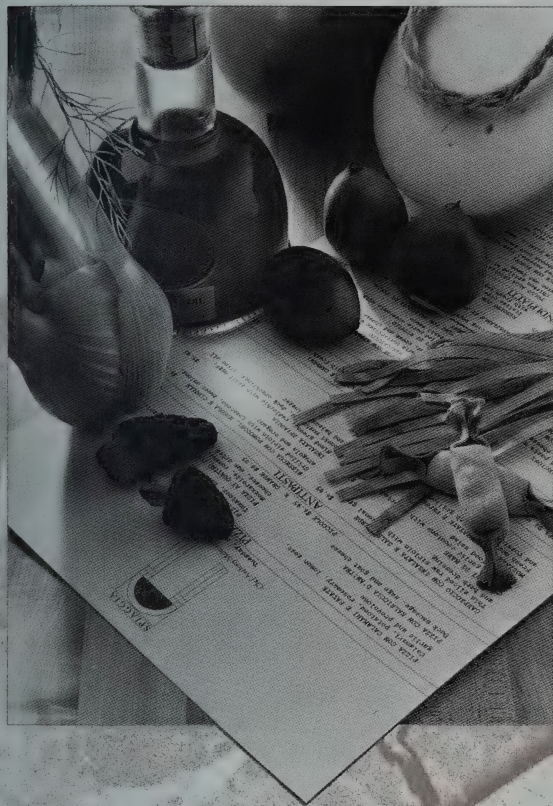
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# Last Notes

Composers are occasionally referred to as “immortal,” meaning, I suppose, that their musical creations often survive over the centuries. Composers themselves, however, are all too mortal—as a sampling of well-documented accounts of their lives and final hours proves.

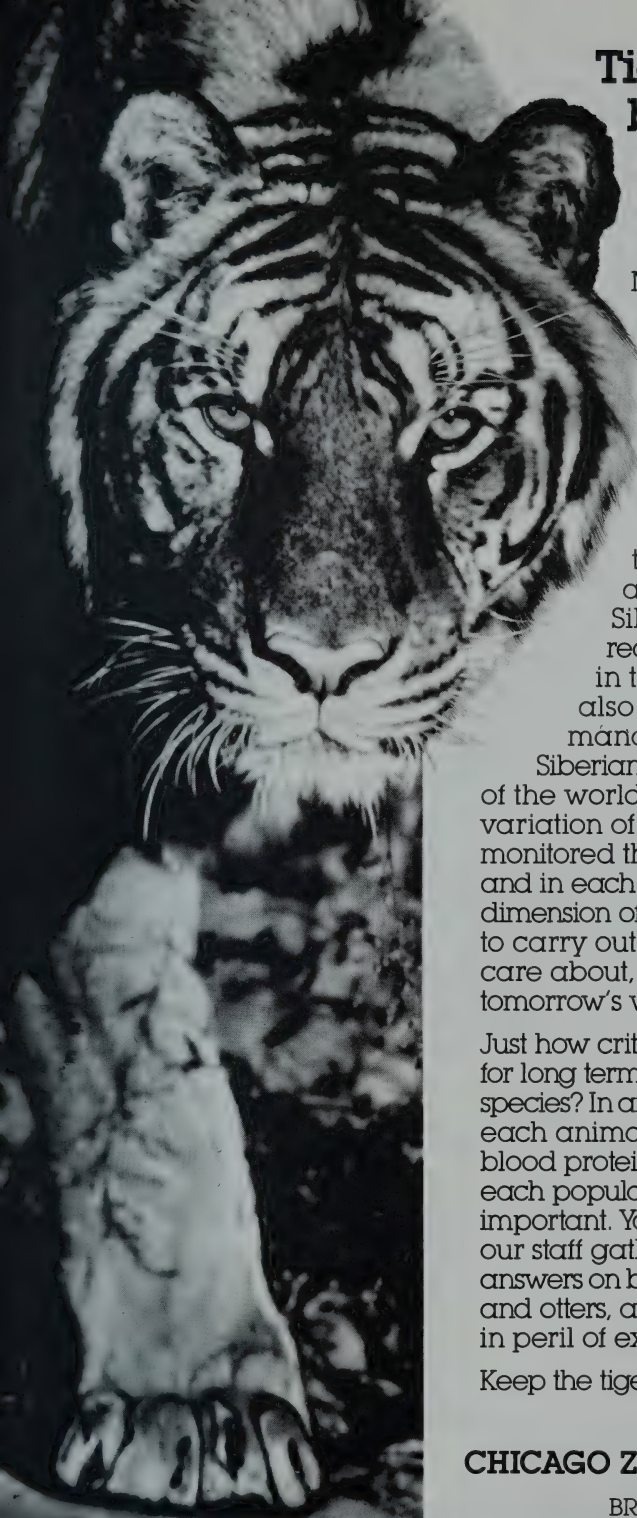
As if to say “I told you so,” Gioacchino Rossini (1792-1868) died on Friday the 13th of November; he had always lived in superstitious dread of Fridays and of the number 13. On the other hand, George Frideric Handel (1685-1759), no doubt with the subject of his great oratorio *Messiah* in mind, expressed the specific hope to die on a Friday—Good Friday, that is. He almost

succeeded. Apparently he died early on Holy Saturday.

Jean-Baptiste Lully (1632-1687), who controlled the music of France as tightly and as avariciously as his close friend and employer Louis XIV did the nation, died as the result of gangrene related to an instance of his own inept conducting. Pounding the heavy table leg-styled baton (then in favor) on the floor to mark time, the energetic composer-conductor missed the floor and rapped his toe; the complications proved fatal. The composer faced the inevitable philosophically, it is reported, after singing one of his own tunes, “Sinner, You Must Die!”

**Margery  
Stomne Selden**





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A generation later, Jean-Philippe Rameau (1683-1764), always the curmudgeon, took it upon himself on his death-bed to correct the attending priest's Latin. An earlier Frenchman, Guillaume Dufay (1400?-1474), had carefully planned his death scene in advance: a choral concert would include the composer's own setting of "Ave Regina Coelorum." Dufay's demise came sooner than expected, however, and the concert had to be transferred to the funeral.

More funeral music was provided by Henry Purcell (1658-1695), famed organist at Westminster Abbey (where he had also besmirched his reputation by selling choir seats at scalper's prices for the coronation of William and Mary). Forgiven by royalty, one assumes—and by heaven, one hopes—Purcell was buried to the accompaniment of one of his own anthems beneath the very organ he had played.

If Purcell remains near his loyal instrument, Richard Wagner (1813-1883), is buried by another life companion. The composer, who managed to alienate many of his human friends, was commemorated in a magnificent service and afterward was laid to rest in a tomb before which his ever-faithful canine friend Russ lay buried.

Not all composers have actually found true rest after burial. Giovanni Pierluigi da Palestrina (1514-1594), musical giant of the late Renaissance, had originally been interred at Saint Peter's in Rome; later, his remains, along with those of many other notables, were exhumed and reburied in a mass grave in the New Chapel.

At least his bones migrated together. Franz Josef Haydn's (1732-1809) skull was spirited away from the body in 1809 to become the subject of pseudo-scientific phrenological study. Only in 1954, after various indignities, was the head reunited with the composer's body. And the heart of Frédéric Chopin (1809-1849), most of whose corpse is buried at Père Lachaise cemetery in Paris, was removed and taken to Chopin's native soil of Poland, to Holy Cross Church in Warsaw.

A composer executed? Yes, an early 14th-century composer of courtly rondeaux and ballades, Jehannot de l'Escurel, was hanged with three other young delin-

soul, recalls Don Giovanni and Leporello confronting the Commendatore's statue in the cemetery; both operas end with a moralizing ensemble. Musically, too, *The Rake's Progress* seems Mozartian: Stravinsky uses the standard devices of eighteenth century opera—recitative (dry and accompanied), arioso, airs, ensemble and cavatina.

Stravinsky, however, denied any such parallels. In a sharp letter to *The New York Times*, Stravinsky even mocked one critic's comparisons: " 'Stravinsky may have had the Mozart of *Così fan tutte* in mind when composing the opera'—again, can't he tell? If I did have, the remark might even be relevant." And in another letter answering a review in *The Los Angeles Times*: "The final ensemble, he says, 'borrows a page from *Don Giovanni*.' It does no such thing." In the final analysis, Stravinsky's "borrowing" from Mozart is much less important than the final Stravinskian result. Stravinsky's Mozart is as different from Mozart as Verdi's *Othello* is from Shakespeare's.

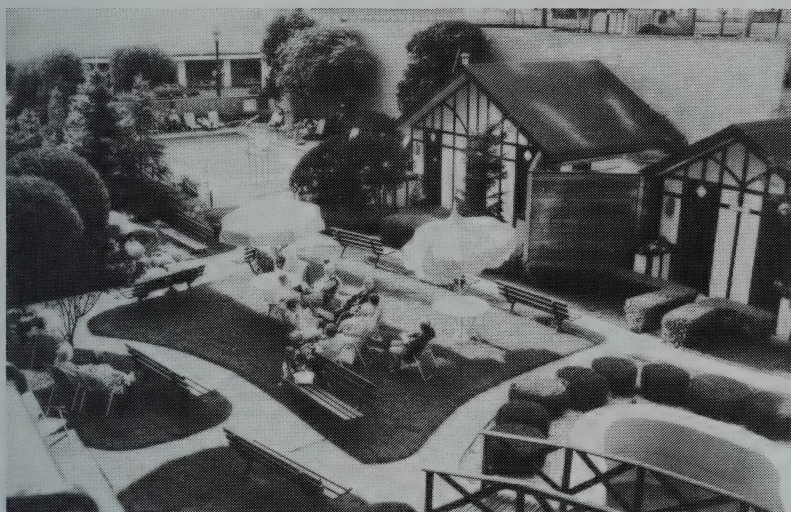
Nor did Stravinsky view himself as different from Mozart only in a musical sense. When Stravinsky died in 1971 at age 88, he was proud of his international reputation and solid financial success. When Mozart died in 1791 (notice the reversed digits) at age 35, he was debt-ridden and unhappy. Stravinsky had no use for the romantic identity of the penniless and madly inspired composer that had been attached to Mozart, as he once said himself: "Let me say, once and for all, that I have never regarded poverty as attractive; that I do not wish to be buried in the rain, unattended, as Mozart was; that the very image of Bartók's poverty-stricken demise, to mention only one of my less fortunate colleagues, was enough to fire my ambition to earn every penny that my art would enable me to extract from the *society* that failed in its duty toward Bartók as it had earlier failed with Mozart."



Harlow Robinson writes frequently on the performing arts. He is currently at work on a biography of Prokofiev.



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# Orchestra Hall Directory and Information

## **Cameras Forbidden**

The use of still and video cameras and tape recorders is strictly prohibited at performances in Orchestra Hall.

## **Electronic Beepers**

Patrons wearing alarm watches and/or electronic paging systems are respectfully requested to turn them off before entering the concert hall.

## **Rest Rooms**

Men's and women's rest rooms are located on the main floor, box tier, and fifth floor. On Friday matinees, both rest rooms on the box level are for use by women.

## **Coatrooms**

Attended coatrooms are situated on the main floor, lower balcony, and fifth floor.

## **Fire Exits**

Located on all levels and marked accordingly, fire exits are for use only in case of emergency. The lighted "Exit" sign nearest your seat is the shortest route outdoors. In case of fire please WALK—do NOT run—to your exit, unless otherwise instructed. Do NOT use elevators for emergency exit.

## **Lost and Found**

Lost articles may be claimed at the box office at concert time. At other times, contact the security desk in the basement (435-8178).

## **Elevators**

Elevators serving the upper balcony and gallery are located at the south end of the main floor outer lobby. An elevator serving the box level and lower balcony is situated in the inner lobby at the south end of the main floor.

## **Box Office**

The box office is located at the north end of the main floor outer lobby. Hours are from 11 a.m. to 6 p.m. Monday through Saturday and noon to 4 p.m. Sunday. The box office remains open on performance days until after intermission.

## **Free Cough Drops**

In an effort to help reduce distracting noises and enhance the concertgoing experience, the Warner-Lambert

Company is providing Halls cough suppressant tablets to patrons attending Chicago Symphony Orchestra and Allied Arts concerts. Available in five flavors in crushable silent wrappers, the cough drops can be found in dispensers on the main floor, box, balcony, and gallery levels of Orchestra Hall.

## **Refreshments**

Alcoholic beverages, soft drinks, and sweets are sold on the main, box, and fifth floors. Refreshments are not allowed in the seating areas.

## **Symphony Store**

Located in the inner lobby, the store offers a selection of interesting items. Operated by The Women's Association, it is open during all subscription concerts and at selected Allied Arts presentations. In addition, sales counters can be found on the box seat tier and the fifth floor.

## **Parking**

Parking is available all evening weekdays and all day Sunday in the Grant Park garages at special rates. Payment is now required as you enter.

## **Smoking Areas**

Smoking is permitted in the outer lobby of the main floor, the Ballroom, and the lobby on the sixth floor.

## **No Smoking Areas**

Smoking is prohibited in any part of the auditorium including rest rooms and elevators. Designated as nonsmoking areas are the inner lobby of the main floor and the third and fifth floor lobbies.

## **Drinking Fountains**

Drinking fountains are located on the main, fifth, and sixth floors, as well as the stairway landings between the main floor and the lower balcony. A water fountain for wheelchair patrons is at the south end of the main floor inner lobby.

## **Public Telephones**

Telephones are located in the inner and outer lobbies of the main floor, as well as the fifth and sixth floor foyers. Please use the telephone in the outer lobby once the concert has started.





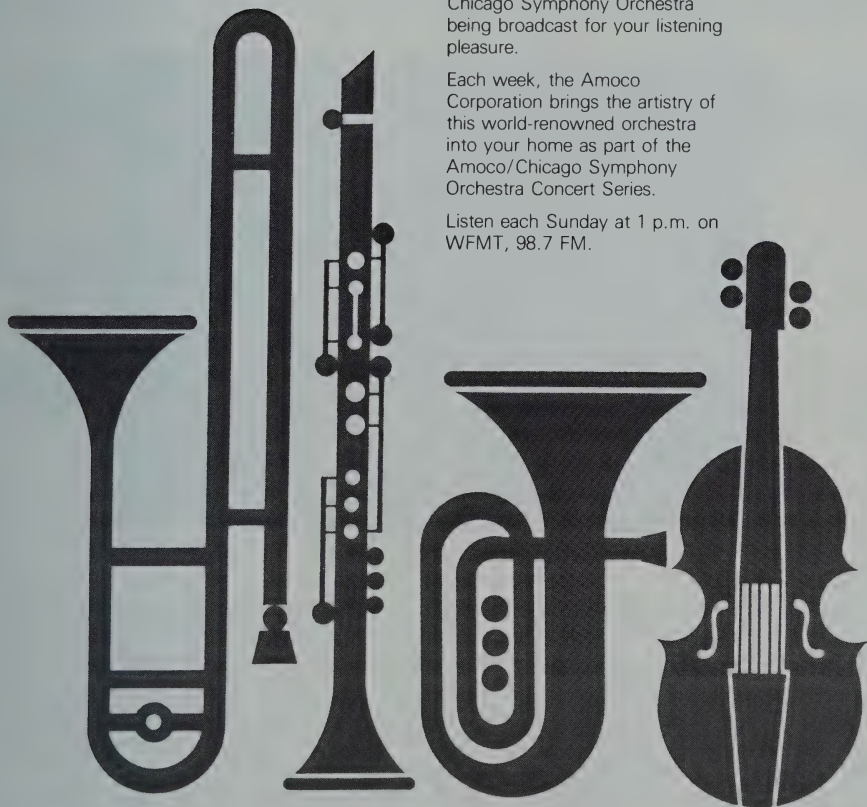
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### **Latecomers**

Latecomers are asked to remain in the lobbies until they can be seated by the ushers during the first convenient pause in the program. Latecomers may wish to listen to the concert over the monitors located on the main floor or fifth floor lobby. Those who wish to leave before the end of the concert are requested to do so between program works in order not to disturb others. They cannot be readmitted once the concert is in progress.

### **Handicapped Facilities**

There are a number of facilities for handicapped persons including push-button doors at the south end of the main entrance, removable seats on the main floor for wheelchair access, and renovated rest room facilities on the box level. Information for physically handicapped patrons requiring special assistance is available at the box office. Wheelchair

patrons must reserve the space when purchasing their tickets.

### **Headsets for Hearing Impaired**

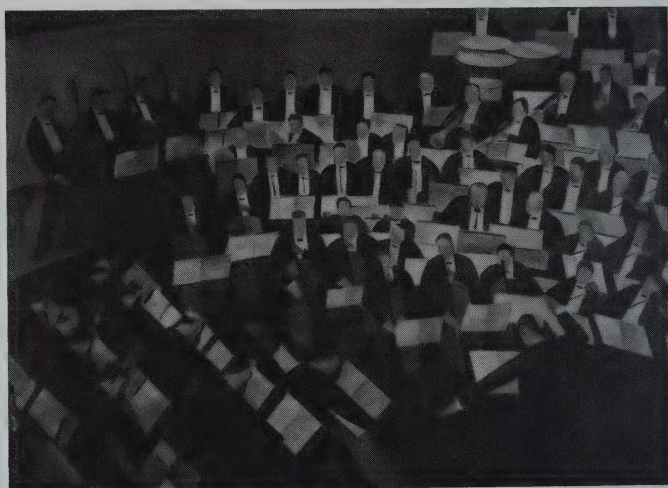
Wireless headsets to aid the hearing impaired are now available. Individuals wishing to use a set should contact the house manager at the box office before concerts. A major credit card or driver's license is required for deposit. Installation of the Sennheiser system has been made possible by a grant from the Kemper Educational and Charitable Fund.

### **Child Age Restriction**

Children under the age of 8 are not admitted to concerts of the Chicago Symphony Orchestra and Allied Arts.

### **Medical Emergency**

A doctor is in attendance at most concerts. In case of a medical emergency, patrons should contact the house manager or chief usher in the inside lobby on the main floor.

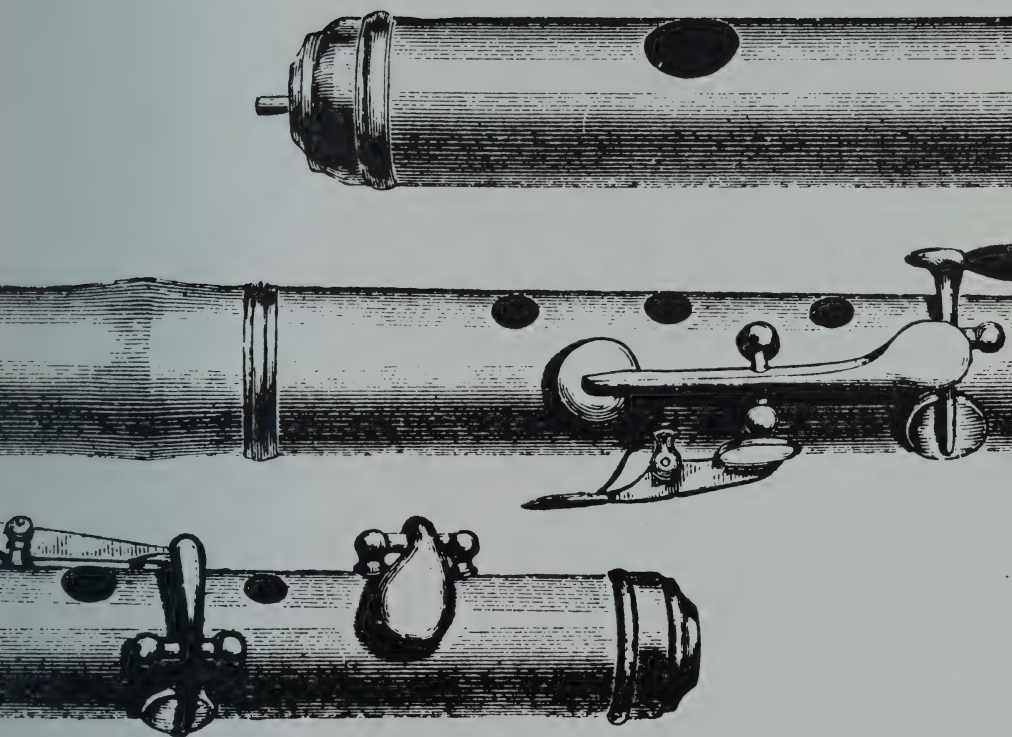


### **OUR COVER**

The program book cover this season is a detail from the painting "Unfinished Symphony" by Herbert Lewis, a distinguished artist who was trained at The Art Institute of Chicago and the Chicago Academy of Fine Arts. The canvas was first shown in 1935 at an annual exhibition of The Art Institute. Mr. Lewis made the notations for his design while listening to the Chicago Symphony Orchestra, conducted by Frederick Stock. From his seat in the Gallery of Orchestra Hall, the features of the players were indistinguishable—hence, "Unfinished Symphony."

The artist's wife, Mrs. Katherine Lewis, provided the underwriting for Morton Gould's Concerto for Flute and Orchestra, which was composed for Principal Flute Donald Peck and premiered in 1985 by the Orchestra under the direction of Sir Georg Solti.





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# Ticket Information

## Tickets by Mail

Tickets for both Chicago Symphony and Allied Arts concerts are available by mail eight weeks before the concert date. Orders must be paid in full. Make checks payable to The Orchestral Association and send to Orchestra Hall Box Office, 220 South Michigan Avenue, Chicago, Illinois 60604. If paying by major credit card (Visa, MasterCard, American Express), please include card number, expiration date, and the name as it appears on the card.

## Box Office

Tickets are available at the box office six weeks before each concert date.

## Telephone Charge

Credit card orders (435-6666) are accepted six weeks prior to each concert. There is a \$2.50 handling charge for each telephone order.

## Ticket Exchanges—NEW POLICY!

Chicago Symphony Orchestra subscribers may exchange their tickets for another performance of the same program. A pool of tickets, drawn from each seating area in Orchestra Hall, has been set aside for each Chicago Symphony subscription concert *exclusively for subscriber exchanges*. Requests will be filled on a first-come first-served basis until 24 hours before the concert you wish to attend. We cannot accept requests for exchanges on the day of the concert. If the pool is depleted, subscribers will be offered the option of donating the tickets to the Orchestra or receiving a refund. Refunds will be offered *only* when there are no tickets remaining for exchange. Exchange requests must be made in person or by mail (no phone requests).

Allied Arts subscribers may exchange tickets for any other Allied Arts concert during the year, subject to availability. Tickets must be returned to the box office at least 24 hours before the event for which they are held, either by mail or in person. Because prices vary, the concert you wish to attend may be priced differently than the one you are exchanging. If the cost is greater, the subscriber is expected to pay the additional amount; if it is less, a credit

voucher will be issued which may be used for other Allied Arts events during the season.

There is a \$1.50 service charge for *each* ticket exchanged. No tickets will be exchanged on the telephone.

## Ticket Returns

If you cannot attend a concert for which you have tickets, please return them to the box office. The value of your tickets will be acknowledged as a contribution, but most importantly, your seats can be resold, providing additional income to the Orchestra.

The Ticket Return Hot Line is 435-0012, or you can mail or bring in the tickets. Convenient return envelopes were provided when your tickets were mailed. Returns are accepted for both the Chicago Symphony and Allied Arts on the Hot Line until concert time. If you call after 5:00 p.m. and hear a recorded message, please leave complete information after the tone.

You will receive one yearly itemized statement of all the tickets you have returned.

## Students and Senior Citizens

Students and senior citizens (age 62 and over) may purchase unsold seats at half-price—but not to exceed \$10.00—for Chicago Symphony Orchestra, Allied Arts, Chamber Music, special and non-subscription concerts after 5 p.m. on the day of the performance (12 noon on matinee days). Identification is required.

## Group Sales

Tickets at substantial discounts are offered to groups of 20 or more to selected Orchestra Hall attractions. Tickets for certain Chicago Symphony concerts are available for group outings; call Susan Dewey (435-8169) for information. For Allied Arts events, contact Terry W. Schlender (435-8772).

## Rentals

Orchestra Hall is available for rental. For information and availability, call 435-8141.



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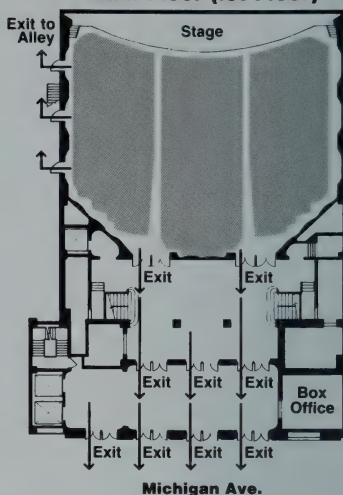
# FIRE EXITS

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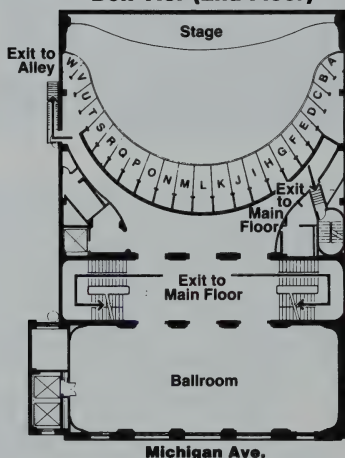
## Section



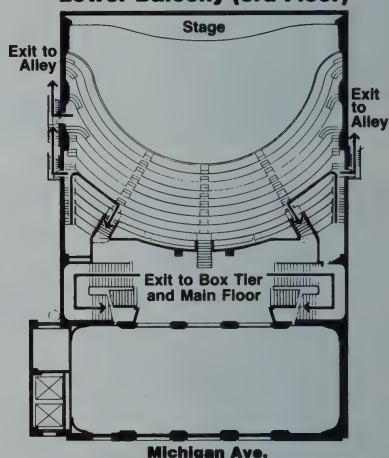
## Main Floor (1st Floor)



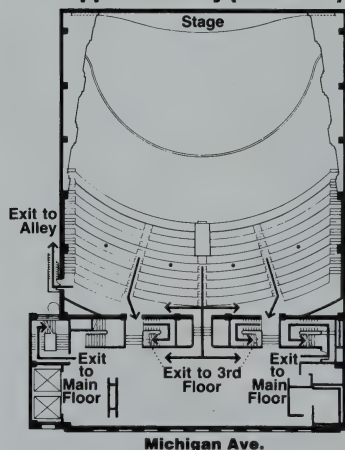
## Box Tier (2nd Floor)



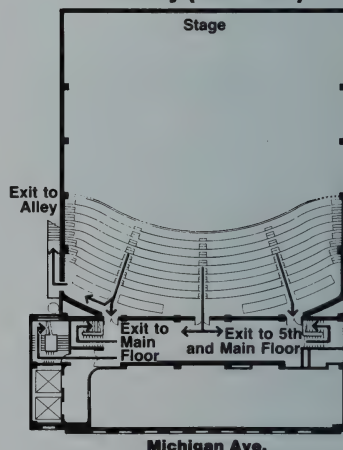
## Lower Balcony (3rd Floor)



## Center and Upper Balcony (5th Floor)



## Gallery (6th Floor)







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### **Eleventh Hour Seats...**

If you've ever tried to purchase single tickets for a concert not on your series and have been disappointed to learn it was sold out, here's a tip. Thanks to thoughtful subscribers who turn back their tickets for concerts they cannot attend, the box office often has good seats available for resale on the day of the concert.



The image features a large, bold, red serif logo for J&B. The letters are set against a dark, textured background that resembles stone or a coarse fabric. A yellow ribbon is wrapped around the letter 'J', creating a 'twist' in the design. The ampersand is also red and stylized.

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